THE TRANSFORMATION OF A RELIGIOUS SITE INTO A STATE MUSEUM IN TURKEY:

THE CASE OF THE MEVLANA MUSEUM

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ABSTRACT

Museums are acknowledged to be very effective tools in rendering a certain ideology from the beginning of their emergence as a concept. When it is about museums with strong religious associations or which were converted from religious sites, however, the situation becomes even more intricate. Turkey in that respect provides the researcher with invaluable opportunities since it houses several examples which are specific to this country in the sense that they represent a precise junction of museums, religion and politics. Mevlana Museum in Konya is one powerful example of such sites: it is a museum, it has strong religious connotations and it is a potent means of political image making. It is intriguing, thus, to evaluate the case of the Mevlana Museum and the changes applied to its image, in order to reflect the ways in which the political potential of museums has been realized in a state museum which was once a sacred site. Hence, the foremost aim of this thesis is to analyze the ways in which the positioning of religion within the Mevlana Museum has been serving in the production of ideologies with an emphasis on the changes that the museum has been undergoing during the last decade. In doing so, the study primarily draws upon the media sources and in-situ observations.

Keywords: Mevlana Museum, Konya, transformation of sacred sites, museum studies, religion, political propaganda, museums and religion, museums and politics

ÖZET

Müzeler kavram olarak ilk ortaya çıktıkları andan itibaren ideoloji aktarımında etkili birer araç rolü görmüşlerdir. Bu durum dini çağrışımı olan veya dini mekanlardan dönüştürülen müzelerde daha da girift bir hal almaktadır. Türkiye bu bağlamda müze, din ve politikanin kesişim noktası olan çeşitli örnekleri ile araştırmacılara değerli fırsatlar sunmaktadır. Konya'da yer alan Mevlana Müzesi de bu örneklerin önde gelenlerindendir: birinci olarak müze statüsüne sahiptir, ikinci olarak güçlü dini çağrışımları vardir ve son olarak politik imaj oluşturmada etkilidir. Bu nedenle, dini mekandan devlet müzesine dönüştürülen yerlerin politik potansiyelinin ne şekillerde gerçekleştirildiğini görmek açısından Mevlana Müzesi'ni ve imajında yapılan değişiklikleri incelemek önemli bir yer tutar. Sonuç olarak, bu tezin birincil amacı dinin Mevlana Müzesi içerisinde konumlandırılma şekillerinin özellikle son dönemde çeşitli ideolojilere nasıl hizmet ettiğinin analizini yapmaktır. Bu amaç doğrultusunda, temel olarak medya kaynaklarından ve müze içerisinde yapılan gözlemlerden faydalanılmıştır.

Anahtar kelimeler: Mevlana Müzesi, Konya, dini mekanların dönüşümü, müze çalışmaları, din, politik propaganda, müze ve din, müze ve politika

To my family,

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INTRODUCTION

What is “sacred” and what is “secular” is a long-lasting debate that has been occupying the social sciences. Social scientists, indeed, have not been able to meet at a common ground regarding the definitions and boundaries of these two contested concepts. Thus, the situation becomes even more complicated when it is a place that is defined as “sacred” or “secular.” Mevlana Museum in Turkey is one of those places in which the boundaries of “sacred” and “secular” are blurred. Although throughout its lifetime this place has undergone through times during which it was deemed as purely “sacred” or “secular,” it is now none of those. Nevertheless, there is one major reason behind this confusion – controlling power’s intervention. In service of political agendas, this place has become an instrument through which different ideologies have been reflected and thus has been transformed into something hybrid and most importantly something that is of exceptional value for researchers. The foremost aim of this thesis, hence, is to analyze the ways in which the positioning of religion within the Mevlana Museum has been serving in the production of certain ideologies

with an emphasis on the changes that the museum has been undergoing during the last decade.

The scholarship on the relationship between museums and religion is relatively new and unfortunately not very rich. It is mainly centered on the display of religious objects in a museum setting, although an interest regarding the specificity of a religious theme in museum spaces has increased especially after 1990s. Accordingly, scholars have recently started to approach the issue on a more theoretical level and concentrate on religious artifacts and cultures exhibited in a museum by questioning the "secular nature" of museums. Now, although not many, they dispute the notion that acknowledges museums as purely secular places.[1] Transformation of religious sites into state museums, in that respect, is very relevant because they represent explicit challenges to the secular nature of museums. Actually, it is not unexpected to not to come across many publications regarding this subject in the global scene since there are not many cases which would set the ground for such kind of research. The most known examples of this kind of converted museums worldwide are: Vatican Museum in Vatican, Sagrada Familia Museum in Spain, Temple of the Tooth

[1] For more information see: Wendy M.K. Shaw, "Tra(ve)ils of Secularism: Islam in Museums from the Ottoman Empire to the Turkish Republic," in *The Invention of Religion*, edited by Derek Peterson, New Brunswick and New Jersey: Rutgers University Press, 2002, 133-155, Gretchen T. Buggeln, "Museum space and the experience of the sacred," *Material Religion - the journal of objects, art and belief* 8 (1) (2012): 30-50, Rose Aslan, "The Museumification of Rumi's Tomb: Deconstructing Sacred Space at the Mevlana Museum," *International Journal of Religious Tourism and Pilgrimage 2*, no. 2 (2014), 1-16, Maria Isabel Roque, "Exposer croyances et cultes: les singularités de la muséologie de religion," in *Religion and Museums: Immaterial and Material Heritage*, edited by Valeria Minucciani, Torino: Umberto Allemandi& C, 2013. 24-3.

Museum in Sri Lanka,[2] Museum of Our Lord in the Attic in Holland, several museums in Florence used as worship sites at the same time,[3] St Basil's Cathedral in Russia, The Museum of the order of St. John in England. Although it could be stated that there are several examples of the transformation of religious sites into state museums, they do not set a very fruitful ground for further research as it is the case with the Mevlana Museum since they are not politically engaged and hence contested entities. However, in the context of Turkey, such sites are generally loaded with political overtones, creating invaluable research subject for social sciences. Most prominent ones among these sites are Hagia Sophias in Istanbul, Trabzon and Iznik, Hacıbektaş Museum in Nevşehir, Holy Relics Department at the Topkapı Palace Museum, Chora Museum, Aya Irini Museum and Galata Mevlevi House Museum in Istanbul. These sites are the intersection points and embodiments of several different concepts – they are museums, they have religious connotations and they are potent means of political propaganda. In that respect, Wendy M. K. Shaw's article "Tra(ve)ils of Secularism: Islam in Museums from the Ottoman Empire to the Turkish Republic,"[4] is of prominent value for this thesis since it deals with the transformation of a sacred site into a secular one through both a

[2] For example: Temple of the Tooth Museum in Sri Lanka, Buddha Tooth Relic Temple in Singapore, Chojin Lama Temple in Mongolia, Wo Hing Temple Museum in Hawaii, Fuk Tak Chi Temple in Singapore.

[3] Such as Santa Croce, San Marco, Orsanmichele, Medici Chapel among others.

[4] Wendy M.K. Shaw, "Tra(ve)ils of Secularism: Islam in Museums from the Ottoman Empire to the Turkish Republic," in *The Invention of Religion*, edited by Derek Peterson, New Brunswick and New Jersey: Rutgers University Press, 2002, 133-155.

museological and sociological point of view. Although not dealing with the museological part, Tuğba Tanyeri Erdemir, Rabia Harmanşah and Robert Hayden's work, "Secularizing the Unsecularizable: A Comparative Study of the Hacı Bektaş and Mevlana Museums in Turkey,"[5] on the transformation processes of religious sites into other entities – be it a state museum or another religious site – is equally important since the focus of her research is on the political utilization of these types of museums and people's reaction to them. Lastly, analyzing the history and the politics, Rose Aslan's "The Museumification of Rumi's Tomb: Deconstructing Sacred Space at the Mevlana Museum"[6] on the Mevlana Museum is also substantial for this thesis since it questions the nature of the site through touching mainly upon the museumification process of the tomb complex with an emphasis put on the visitor perception of the museum. Different from those works, in terms of the contribution to the field, this thesis analyzes the museum from its inauguration up until today utilizing both text and media sources without focusing only on a single period. And second, it includes the changes the museum has been going through during the last decade based on media and text sources as well as in-situ observations.

The first chapter, as the theoretical basis of the thesis, commences with the development of secularism as a concept in an attempt to explain the notions

[5] Rabia Harmanşah, Tuğba Tanyeri-Erdemir and Robert M. Hayden, "Secularizing the Unsecularizable: A Comparative Study of the Hacı Bektaş and Mevlana Museums in Turkey," *Choreographies of Shared Sacred Sites*, edited by Elazar Barkan and Karen Barkey, New York: Columbia University Press, 2014, 2.

[6] Rose Aslan, "The Museumification of Rumi's Tomb: Deconstructing Sacred Space at the Mevlana Museum," *International Journal of Religious Tourism and Pilgrimage 2*, no. 2 (2014), 1-16.

of the sacred and the secular since the study is primarily about the transformation of a "sacred" site into a "secular" museum. Therefore, it starts with the emergence of the "secular" in Europe, continues with the "classical secularization theory" and its critiques and most importantly with the sacred/ secular dichotomy. By reviewing these, it is primarily aimed to set a basis for what one means by a "sacred" or "secular" place and as well the events which led to the conversion of the tomb complex of Mevlana Jalal ad-Din Rumi[7] into a museum. The chapter continues with the relationship between museums and religion through an account on the contested history within which religions exist in museums. After that, it proceeds with a historical process where museums have come to be utilized as a means of propaganda, usually by the dominant power in the society. Last part brings together those three concepts – museums, religion and propaganda – and therefore deals with the process through which museums with religious connotations within the context of Turkey have come to be political instruments.

The second chapter presents the transformation processes of several religious sites in Turkey as examples of the relationship between museums, religion and politics. In doing so, it starts with brief accounts on the transformation processes of Hagia Sophias in Istanbul, Trabzon and Iznik, Chora Museum, Aya Irini Museum and Galata Mevlevi House Museum in Istanbul; and

[7] Although he is known by a variety of names such as: Rumi, Mevlana Celaleddin Rumi, Mawlana Jalal ad-Din Rumi, Jalal ad-Din Muhammad Rumi, throughout the thesis "Mevlana" is utilized since it is his most known pseudonym in Turkish.

then presents two other examples in detail which are more related to the Mevlana Museum example which are the Holy Relics Department at the Topkapı Palace Museum in Istanbul (established in 1962) and the Hacıbektaş Museum in Nevşehir (established in 1964). These museums set a convenient ground to conduct research on since they are invaluable examples in terms of demonstrating the power of museums with religious connotations not only in the Turkish context, but also in the global scene.

The third chapter introduces the inauguration process of the Mevlana Museum which started in 1926 and the events it underwent through until 1950s along with the layout of the museum with the purpose of laying a basis for the final chapter which deals with the later periods of the museum. Hence, it mainly concentrates on the political use of the Mevlana Museum in the early republican period in Turkey and the ways in which it was utilized in the process of recasting a new identity for the public. In doing so, it is primarily aimed to demonstrate that the use of the Mevlana Museum in the political image making is not a recent trend specific to the current government, but on the contrary it has been in existence since the day it was converted into a state museum.

Lastly, the final chapter concentrates on the ways in which the Mevlana Museum has been a symbolic vehicle in rendering political ideals starting from the 1950s since as a reflector of the changes happening in Turkey's political scene, it provides the researcher with great opportunities on which an analysis can be built. In doing so, first, the study draws upon the media sources and then in-situ observations. The media sources are composed of the news related

to Mevlana Museum published in the *Milliyet* and *Cumhuriyet* newspapers until 2000s, and then several other local and national newspapers which can be found online. Given the scope of this thesis, until 2000s only the archives of *Milliyet* and *Cumhuriyet* newspapers were scanned since these are the only newspapers in Turkey with online archives open to the public. Additionally, in-situ observations were performed in April 2016. Through these observations, it became possible to confirm and see the changes that recently have been happening in the museum as reflected in the media.

Museums are acknowledged to be very effective in rendering a certain ideology from the very beginning of their emergence and when it comes to museums with strong religious associations or which were converted from religious sites, the situation becomes even more intricate. Turkey in that respect provides the researcher with invaluable opportunities since it houses several examples which are specific to this country in the sense that they represent a precise junction of museums, religion and politics. It is intriguing, thus, to evaluate the case of the Mevlana Museum and the changes applied to its image, especially in the last decade, in order to reflect the ways in which the political potential of museums realized in a museum which was once a sacred site.

CHAPTER 1

MUSEUMS, RELIGION AND POLITICS

1. The Concept of the Secular and the Sacred / Secular Dichotomy

> *"What politics are promoted by the notion that the world is not divided into modern and nonmodern, into West and non-West? What practical options are opened up or closed by the notion that the world has no significant binary features, that it is, on the contrary, divided into overlapping fragmented cultures, hybrid selves, continuously dissolving and emerging social states?"*[8]

Before delving into the relationship between museums and religion, the much contested concept of the "secular" and the "sacred" and the dichotomy between the two will be explored since the thesis is about the transformation of the

[8] Talal Asad, *Formations of the Secular: Christianity, Islam, Modernity,* California: Stanford University Press, 2003, 15.

"sacred" into the "secular." In doing so, it would be proper to begin with the origins of the concept. As commonly accepted, the term "secular" is "[something] not connected with religious or spiritual matter" as specified in the Oxford Dictionary,[9] "secularism" the separation of church and state, and "secularization" a process involving the decline of religion in different spheres of life through deeming it a prerequisite of the modernity.[10] However, all these explanations owe their existence to a single source, the emergence of the concept of the secular as a theological category of Western Christendom.[11]

The etymological root of the concept lies in the Latin word *saeculum* – meaning "century" or "age" – and interestingly it does not lead us to the definition designated by the contemporary dictionaries which is "irreligious" in its simplest terms, but rather to eternity.[12] Theologically, the secular signified the "worldly"/"temporal" and secularization, the conversion of religious subjects into non-religious, in other words, into "secular" ones. This theological meaning started to manifest itself in Latin Christendom starting from the thirteenth century, when the term secular came to designate the religious or regular clergy who renounced the monastic rule to "live in the *saeculum*," since

[9] http://www.oxforddictionaries.com/definition/english/secular

[10] Michael Rectenwald and Rochelle Almeida. "Introduction: Global Secularisms in a Post-Secular Age," in Rectenwald, Michael, Almeida Rochelle and Georger Levine (ed.), *Global Secularisms in a Post-Secular Age*. Berlin, Boston: De Gruyter, 2015, 3.

[11] Jose Casanova, "The Secular, Secularizations, Secularisms," in *Rethinking Secularism*, New York, Oxford: Oxford University Press, 2011, 56.

[12] Michael Rectenwald and Rochelle Almeida. "Introduction: Global Secularisms in a Post-Secular Age," 3.

they were in search for a Christian life "under secular conditions." [13] Those who lived inside the monastic seclusion, not surprisingly, were called as "religious,"[14] – signaling the religious/secular dichotomy that served to orient the medieval Christian world into a duality of the "religious-spiritual-sacred world of salvation" and the "secular-temporal-profane world."[15] Secularization, on the other hand, came into existence when church property was expropriated upon the events of 1517, the Protestant Reformation, and later it eventually indicated "any transference of religious authority to persons or institutions with non-religious functions."[16]

Martin Luther, in this sense, had an important role in defining the secular as a concept in the Western framework. In the "Theology of the Two Kingdoms" written in 1523, Luther proposed a reform of Christianity through which the church would merely be responsible for the spiritual authority. By doing so, he thought of a world of a religious/non-religious binary system and intended to keep the church away from the political authority. It was the church who had both political and spiritual authority and apparently it was this "problematic" existence that paved the way for an "abusive" Vatican that arranged the

[13] Jose Casanova, "The Secular, Secularizations, Secularisms," 56.
[14] Michael Rectenwald and Rochelle Almeida, "Introduction: Global Secularisms in a Post-Secular Age," 3.
[15] Jose Casanova, "The Secular, Secularizations, Secularisms," 56.
[16] Michael Rectenwald and Rochelle Almeida, "Introduction: Global Secularisms in a Post-Secular Age," in 3.

Indulgence Campaign of 1517.[17] Although the notion of secular was not foreign in the Christendom, it was Martin Luther who first theorized it in the constitution process of his Reformation theology and hence, introduced a new understanding of the world of distinct boundaries.[18]

The inclusion of "secularism" into our lives as a political doctrine, happened much later than the inclusion of the "secular" as an epistemic category.[19] The contemporary belief that deems the "secular" as a natural component of our lives only emerged with the principles of the Enlightenment period. Therefore, its meaning attained its current connotations – or came close to attaining – only after the seventeenth century, but not from the very beginning of the birth of the concept. Especially from the eighteenth until the twentieth century, the Enlightenment spirit was everywhere in Europe. "Reason" was the ruler of this period, and hence "science," as its soldier, was reckoned as an effective means to get freed of "superstition and tyrants."[20] Thus, with the "secular"s coming into our lives as a "universal doctrine wholesale from the Enlightenment,"[21] the meaning of the secular was altered

[17] Michael Rectenwald and Rochelle Almeida, "Introduction: Global Secularisms in a Post-Secular Age," in 3.
[18] James McBride, "The Myth of Secularism in America," in Rectenwald, *Global secularisms in a post-secular age*, 318.
[19] Talal Asad, *Formations of the Secular: Christianity, Islam, Modernity* California: Stanford University Press, 2003, 1.
[20] Jeffrey K. Hadden, "Toward Desacralizing Secularization Theory," *Social Forces* 65, no. 3 (1987): 589.
[21] İbid., 3 7.

and it was conceived as an "[opposition] to any claim made in the name of something transcendent of this world and its interests."[22]

One of the most popular paradigms among all religions is the one that describes religion with reference to "sacred and secular" dichotomy. Key to this dichotomy is the basic definition given by Emile Durkheim since he was one of the foremost sociologists concerned with this subject. According to him, religious belief is basically the division of all things into two opposing groups – sacred and the profane.[23] Within this framework, the forms of "sacred-profane" classification may differ among religions, while the dichotomy itself remains intact in all. He sees and analyzes the world through this classification and deems it as the distinctive trait of the religious thought which constitutes the basis of the history of religions. He asserts that this binary categorization incorporates two distinct worlds in terms of their relation with the divine power and that these two worlds are acutely opposed to each other.[24] In Durkheimian terms, a religion is basically "a unified system of beliefs and practices relative to sacred things, that is to say, things set apart and forbidden- beliefs and practices which unite into one single moral community called a Church, all those who adhere to them."[25]

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[22] Charles Taylor, "Western Secularity," in Craig Calhoun, Mark Juergensmeyer, and Jonathan van Antwerpen. *Rethinking Secularism*. New York, Oxford: Oxford University Press, 2011, 32.
[23] Alan William Schroeder, "Religion and Secularism in the Republic of Turkey," Unpublished PhD dissertation, Middle East Technical University, 1992, 2.
[24] Ali Babahan, "Nationalism and Religion in the Textbooks of the Early Republican Period in Turkey," 25.
[25] Alan William Schroeder, "Religion and Secularism in the Republic of Turkey," 17.

However, current accounts on this subject attest that rather than labeling the secular as merely the "absence" of the religious, one should acknowledge it as a "presence," paving the way for the recognition of the very existence of the secular on its own.[26] Even the etymological root of the term, *saeculum* in Latin, meaning "century," is contrasted with an indefinite period of time/ eternity, but not to religion.[27] This fact further strengthens the view that the secular/religious distinction is more of a constructed notion that came to be accepted as a "commonplace dichotomy" during the Enlightenment period, the demarcations of which is still ambiguous.[28] Thus, any discussion of secularization beyond the West, according to Jose Casanova, has to commence with the awareness of this historical paradox. According to him, "'the secular' emerges first as a particular Western Christian theological category, while its modern antonym, 'the religious,' is a product of Western secular modernity."[29] Unsurprisingly, Western colonial expansion resulted in the globalization of this peculiar characteristic of secularization along with many other Western-rooted concepts. Hence, this implementation paved the way for many other

[26] Craig Calhoun, Mark Juergensmeyer, Jonathan van Antwerpen, "Introduction," in Craig Calhoun, Mark Juergensmeyer, and Jonathan van Antwerpen, *Rethinking Secularism*, New York, Oxford: Oxford University Press, 2011, 5.
[27] Ibid., 8.
[28] Ibid., 8–9.
[29] Jose Casanova, "The Secular, Secularizations, Secularisms," 61.

civilizations to go through a process that made them experience the borders between "sacred" and "secular."[30]

Ultimately, as the dictionary meaning of the secular – non-religious – attests, the term contains in itself not merely the definition of the secular sphere, but also "the realm of the religious," since any discussion on the secular has to include religion in one way or another.[31] As highlighted in *Rethinking Secularism*:

> [When] one defines secularity and secularism it involves religion. It is either the absence of it, the control over it, the equal treatment of its various forms, or its replacement by the social values common to a secular way of life.[32]

Thus, since the very existence of the sacred and the secular are dependent on each other and the binary created by these concepts is significantly troubled, one should regard these concepts as ongoing "mutually constituted" ones, rather than as "mutually exclusive" entities.[33]

2. Museums and Religion

"[T]he museum is no longer sacred or untouchable; rather, the museum is open to scrutiny, from within its walls and from an increasingly discriminating public."[34]

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[30] Ibid., 72–73.
[31] Craig Calhoun, Mark Juergensmeyer, Jonathan van Antwerpen, "Introduction," 21.
[32] Ibid., 5.
[33] Jose Casanova, "The Secular, Secularizations, Secularisms," 64.
[34] Gail Anderson, "Introduction: Reinventing the Museum," in In *Reinventing the Museum*, edited by Anderson Gail, , Oxford: Altamira Press, 2004, 1.

Museums as institutions have always been compared with Greco-Roman temples in terms of their relation with the public. In fact, for almost 250 years starting from the eighteenth until the mid-twentieth centuries, museum buildings were purposefully created to look like Greco-Roman temples.[35] As Carol Duncan explained rigorously, museums render a "liminal experience" within a secular context resembling the one that is felt within "sacred" spaces. Indeed, this "liminal experience," according to Duncan, originated from the establishment of the first museums within temple like buildings (Figures 1 and 2) and that this

Figure 1 – Glyptothek, Munich. By Carol Duncan.

[35] Carol Duncan, "The Art Museum as Ritual," in Carol Duncan, *Civilizing Rituals: Inside Public Art Museum*. London, New York: Routledge, 1995, 7.

Figure 2 - Istanbul Archaeology Museum. Museum's website.

specific architectural form led visitors to experience a "secular ritual."[36] Nevertheless, such resemblance between museums and temples has not resulted in additional emphasis on religious themes within museums; in contrast, religion has been mostly overlooked in these spaces.[37] The foremost reason for this deep-rooted tension between religion and museums is the "secular" character deemed as one of the most essential features of the museums from the very beginning of their emergence in the seventeenth century [38] since "ours is a secular society and museums are secular inventions."[39] The sharp distinction and never-ending competition between the "sacred" and the "secular" was brought into our lives with the Enlightenment as

[36] Carol Duncan, "Art Museums and the Ritual of Citizenship," *Exhibiting Cultures: The Poetics and Politics of Museum Display*, edited by Ivan Karp and Steven Lavine, Washington: Smithsonian Institution, 1991, 91.

[37] Crispin Paine, ed. *Godly Things: Museums, Objects and Religion*, London and New York: Leicester University Press, 2000, synopsis.

[38] With the opening of the Ashmolean Museum in 1683. Jeffrey Abt.,"The Origins of the Public Museum," *A Companion to Museum Studies*, edited by Sharon Macdonald. Oxford: Wiley-Blackwell, 2011, 124.

[39] Carol Duncan,"The Art Museum as Ritual," 7.

it is touched upon and as the products of this era; museums had initially emerged as purely "secular temples"[40] embracing the rational aspects of life through keeping away from the religious dogmas. In today's society, Greco-Roman temples and Renaissance palaces have lost their religious context and have come to represent merely secular values. Their symbolism evolved to represent rational thinking, not tradition or religious beliefs. Above all, we live in a "post-enlightenment culture" through which the secular and religious have become antagonistic concepts.[41]

Our culture separates buildings based on their use - religious and secular buildings are set in opposition to one another in the religious/secular dichotomy. According to this separation, buildings such as churches and temples are placed in the religious category while museums, universities and courthouses are set in the secular categories. As explained in the previous chapter, that dichotomy which has had a crucial role in shaping the contemporary world set the theoretical basis for the undertaking of weakening religion which had started in the Enlightenment period. This project succeeded in the geography in which the Enlightenment was born and starting from the second half of the eighteenth century "secular truth became authoritative truth and 'objective' knowledge." Art museums preserve the cultural memory of a society through archeology, conservation and the study of art history. Due to

[40] Wendy M.K.Shaw, "Tra(ve)ils of Secularism: Islam in Museums from the Ottoman Empire to the Turkish Republic," in *The Invention of Religion*, edited by Derek Peterson. New Brunswick and New Jersey: Rutgers University Press, 2002, 134.
[41] Carol Duncan,"The Art Museum as Ritual," 7.

these scientific endeavors and their important role to preserve culture, art museums are classified into the secular category in today's society.[42]

Parallel to the inclination of ignoring religion within museums, the scholarship on the relationship between museum and religion is relatively new, taking into account the long history that museums and religion have been in co-existence. In terms of the "old museology," "secular" museums are not supposed to house religion itself since these two categories were deemed as strictly opposite. The existence of religion within museums, hence, were only limited to ritual objects but not as "the raison d'etre of either that production in the past or the objects display in the present."[43] According to this traditional belief, once the object enters a museum it becomes "museumized" and acquires new meanings through a de-contextualization process. Hence, the "sacredness" of the object disappears once it enters the "white walls" of the museums and instead its aesthetic and historical values come to the fore.[44] In people's perspective, if a currently sacred object is placed in a museum setting it becomes an artifact, no longer sacred, but a historical object living under the lens of science.[45]

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[42] Ibid., 8.

[43] James Clifton, "Truly a Worship Experience? Christian Art in Secular Museums," *RES: Anthropology and Aesthetics* 52 (2007), 107.

[44] Mark O'Neill, "Making histories of religion," in *Making Histories in Museums*, edited by Gaynor Kavanagh, London and New York: Leicester University Press, 1996, 189.

[45] Ivan Gaskell, "Sacred to Profane and Back Again," in *Art and its publics: Museum studies at the millennium,* edited by Andrew McClellan, Malden, MA: Blackwell Pub., 2003, 2.

This situation has started to change with the rise of the post-modernist practices especially after 1980s. The deconstruction of long-established perceptions and prejudices in many fields along with museum studies has led to new vantage points which have resulted in the evolution of new theories. Therefore, in tandem with post-modernist approaches, the concept of new museology emerged in the recent years and hence there has been a growing interest in the position of religion within museums – "the museum as a neutral, apolitical and objective institution has finally been called into question."[46] Accordingly, debates on the re-contextualisation of the object's original environment have come forth and values of objects other than the aesthetic ones started to be considered intensely within the academic realm since the1990s. These debates originated primarily from the displaying of religious objects pertaining to non-western cultures in western museums and moved on to discussions around the specificity of the religious theme in museum spaces. The primary questions regarding the debates on the display of religious objects in museums were about the ways in which those objects should be taken care of.[47]

In this respect, Native American Graves and Protection Act ("NAGPRA"), a United States federal law, is significant since it is one of the first initiatives to

[46] Valeria Minucciani, "Considerations in Relation to the Museography for Objects of a Religious Nature," In *Religion and Museums: Immaterial and Material Heritage*, edited by Valeria Minucciani, Torino: Umberto Allemandi & C, 2013, 14.
[47] Alyce Sadongei, "What about sacred objects?" In *Western Association for Art Conservation (WACC) Newsletter* 28 (2), May 2006, 15.

bring up the subject of "sacred objects" in museums. The act was enacted in 1990 "to address the rights of lineal descendants, Indian tribes, and Native Hawaiian organizations to Native American cultural items, including human remains, funerary objects, sacred objects, and objects of cultural patrimony.''[48] Accordingly, NAGPRA dictated several mandates for museums to follow concerning Native American human remains or cultural items which commanded museums to summarize, detail inventory and repatriate. If they fail to comply with these requirements or disposition as set out in the regulations, civil penalties could be enforced and their eligibility for federal funds could also be brought into question.[49]

With this act, the United States government acknowledged its responsibility in respectful and proper treatment of native American sacred and cultural items and therefore, the situation of sacred objects in museums was called into question also in the global scene. Although the aim of NAGPRA was more about the repatriation of human remains and cultural items to native American tribes, it as well contributed to the treatment of sacred objects in museums. Starting from 1990, museums with objects belonging to native Americans in the United States became obliged to consult tribal representatives about proper ways of displaying and storing the items connected to their culture. Raising awareness of the fact that the objects with religious significance

[48] "National Nagpra," National Park Service U.S. Department of the Interior, Accessed October 10, 2017, https://www.nps.gov/nagpra/INDEX.HTM

[49] Patricia Capone, "Amending Wonder: Museums and Twenty Years of the Native American Graves Protection and Repatriation Act," in *Accomplishing NAGPRA: Perspectives on the Intent, Impact, and Future of the Native American Graves Protection and Repatriation Act*, edited by Sangita Chair & Jaime M.N. Lavalle. Corvallis: Oregon State University Press, 2013, 117.

in museums are not merely artifacts, but instead objects with invaluable value for people had a significant impact on the museum studies field. Today, museums more and more utilize consultation about exhibiting sacred items belonging to different religions and cultures from all around the world in a respectful way.[50]

Although studies on religious objects generally provide valuable insight on how to properly display and venerate religious objects in museums as the NAGPRA example shows; latter research shed light on more fundamental aspects through conceptual analyses of religion within museum spaces. In accordance, scholars have started to focus on the treatment of religious artifacts and cultures exhibited in museum spaces by questioning the "secular nature" of museums.

Ivan Gaskell, for instance, asserts that museums eliminate the sacred and devotional contexts of objects since they are entities rooted in the Enlightenment thinking which evaluates the museum objects only through their aesthetic and scholarly uses. In that respect, Gaskell asks that "Should not certain objects be addressed in religious terms, even though they remain in museums?" The original functions of those objects, according to him, should not be overshadowed by their educational and aesthetic features.[51] Therefore, now,

[50] Samantha Bass, "Exhibiting the Sacred," Unpublished MA Thesis, George Washington University, 2012, 2.

[51] Ivan Gaskell, "Sacred to Profane and Back Again," In *Art and its publics: Museum studies at the millennium,* edited by Andrew McClellan, New interventions in art history. Malden, MA: Blackwell Pub., 2003, 2.

academics challenge the notion that accepts museums as purely secular places and search for answers of such questions:

> What if Orthodox believers at the Metropolitan Museum gesticulated in front of the templon? Why declare "sacred space is not represented here?[52]

Or as Shaw asks:

> What is the dividing line between a museum object and an object of worship? Where is the boundary between religious faith and aesthetic appreciation?[53]

Thus, as these questions also demonstrate, starting from the second half of the twentieth century, dichotomies such as secular/sacred with regards to museums have come under scrutiny resulting in the deconstruction of strict structures that these definitions have formed. As the debate on displaying sacred and secular objects in museums continue, interest in the topics of secular and sacred has piqued among social scientists. As Duncan indicates, our "secular" lives are full of rituals; hence one may question where the line between secular and religious is. This interest in the religious/secular system of classification regarding the museums, indeed, stems from the wider debates in the other areas of the social sciences as indicated before. Since the boundary that was drawn through Eurocentric and modernist lenses between the

[52] Gretchen T. Buggeln, "Museum space and the experience of the sacred," *Material Religion - the journal of objects, art and belief* 8 (1) (2012), 31.
[53] Wendy M.K. Shaw, "Tra(ve)ils of Secularism," 144.

religious and the secular cannot be detected or defined, the line between the so-called “sacred” and “secular” places can neither be determined. In fact, taking into account that these two concepts are mutually constituted but not mutually exclusive as mentioned before, we should also acknowledge that the places which take their power from them are equally mutually constituted. Their existence is dependent on each other and thinking of places as purely “secular” or “sacred” is therefore problematic. The “secular” always contains in itself a part of “religious” and naturally vice versa. When such kind of hybrid places are analyzed, actually, one should also refrain from limiting himself to the realm pointed by religious and secular. A place, after all, can be religious, secular and many other things at the same time. A museum can be defined as religious and secular, public and private or eastern and western among many others. Ultimately, the question relevant to this research is that even though museums first emerged as the products of Enlightenment ideas and as strictly “secular” places, should they keep this feature forever? What makes a place “sacred” or “secular”? What happens when two “binaries” are kept together in a museum space?

3. Museums as Means of Propaganda

"Past events have no objective existence, but survive only in written records and human memories. The past is whatever the records and the memories agree upon."[54]

Within this framework, beginning from the very first time the "museum" as a concept emerged in Europe, they have been utilized not only to serve to educate the public, but also to a variety of needs – be it political or personal. As Duncan once indicated, the modern institution of the museum was developed from the private collections of art known as "princely cabinets" of the sixteenth, seventeenth and eighteenth centuries.[55] "Framing the figure" of the owners of the collection,[56] these princely cabinets primarily served to impress others through demonstrating valuable and intriguing belongings of them – the aristocracy.[57] Royals emphasized their divine right to rule and the might of their nation through luxurious galleries with golden paneling and intricate carvings to impress both local and foreign officials. For further emphasis real gold was used to decorate walls and thrones with busts or portraits of the rulers in favorable poses that highlighted their generous or brave deeds.[58] When these

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[54] George Orwell, *Nineteen Eighty Four*, from Anthony Buckley, "Why Not Invent the Past We Display in Museums?" in *Making Histories in Museums*, edited by Gaynor Kavanagh, London and New York: Leicester University Press, 1996, 42.

[55] Carol Duncan, "From the Princely Gallery to the Public Art Museum: The Louvre Museum and the National Gallery in London," in Carol Duncan, *Civilizing Rituals: Inside Public Art Museum*. London, New York: Routledge, 1995, 22.

[56] Ibid., 22.

[57] Carol Duncan, "Art Museums and the Ritual of Citizenship," 92.

[58] Carol Duncan, "From the Princely Gallery to the Public Art Museum: The Louvre Museum and the National Gallery in London," 21.

cabinets were turned into public museums, the purpose of impressing others remained mostly existent within those structures. Within this framework of utilizing museums for reasons other than cultural or educational ones, Louvre Museum, inaugurated in 1793, has a significant place in the history of museums due to its political connotations.[59] Although it is not the first public art museum, it was with this museum that the political functionality of the museums was recognized.[60] After the French revolution in 1789, the government seized the art collection of the royal family and proclaimed the Louvre a public space in 1793, hence creating a museum loaded with vigorous symbolic connotations. The very act of converting the palace of the royal family into a public institution open to everyone was a salient manifestation of the new regime's core motto, which was the "principle of equality."[61] The new significations that the new regime ascribed to the old regime's house was indeed inscribed clearly in the center of the Louvre: "the anniversary of the fall of tyranny." Within the museum, crowns of the kings as reminders of everything contrary to "liberty, equality and fraternity," were stripped of their power and muted through their placement as public properties inside the glass display cases.[62] Therefore, through the French Revolution (1789-1799) and the Industrial Revolution (1750-1850), new significations were ascribed to museums and as "signs of

[59] Ibid., 21.
[60] Carol Duncan, "Art Museums and the Ritual of Citizenship," 93.
[61] Ibid. 93.
[62] Ibid. 93.

political virtue and national identity,"[63] many public art museums since then have been utilized to "demonstrate the goodness of a state, the civic-mindedness of its leading citizens."[64] As highlighted by Tony Bennett, the purpose of museums in the social and cultural level framed by the states is to "lift the cultural level of population [and] [to] exercise of new forms of power."[65] Put in other words, the modern museum came to be defined as "a product of Renaissance humanism, eighteenth-century enlightenment and nineteenth-century democracy."[66]

Starting from the nineteenth century, it was common for European countries to have museums through which they could reflect their political agendas. By the twentieth century as a means to spread knowledge - a phenomenon inherited from the Enlightenment culture - and most importantly to achieve the ideological goals of states, museums expanded in a short time into other parts of the world as well.[67] These museums, originating from the "western" world, were effective means of exhibiting "western values."[68] This

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[63] Ibid., 89.

[64] Ibid., 88.

[65] Tony Bennett, *The Birth of the Museum: History, Theory and Politics*, London and New York: Routledge, 1995, 39, in Pelin Gürol Öngören, "Displaying Cultural Heritage, Defining Collective Identity: Museums from the Late Ottoman Empire to the Early Turkish Republic," Unpublished PhD Dissertation, Middle East Technical University, 2012, 2.

[66] Edward P. Alexander, *Museums in Motion: An Introduction to the History and Functions of Museums*. Nashville: American Association for State and Local History, 1979, 8, in Pelin Gürol Öngören, Displaying Cultural Heritage," 2.

[67] Pelin Gürol Öngören, Pelin Gürol Öngören, "Displaying Cultural Heritage, Defining Collective Identity: Museums from the Late Ottoman Empire to the Early Turkish Republic," Unpublished PhD Dissertation, Middle East Technical University, 2012, 16.

[68] Carol Duncan, "Art Museums and the Ritual of Citizenship," 88.

acknowledgment of museums as components of ideological agendas which began principally with the princely cabinets and intensified in the seventeenth century with the inauguration of the public art museums, set the ground for future museums since they are still among the most effective tools for creating myths. Functioning as "visual apparatuses," museums became potent vehicles in constructing the "master narratives" of societies.[69] As Carol Duncan underlined:

> …museums can be powerful identity-defining machines. To control a museum means precisely to control the representation of a community, and some of its highest, most authoritative truths.[70]

Although Ayşe Köksal specifically refers to the national museums when she defines museums as "ongoing process[es] of negotiation involving, knowledge, ideology and power," in "National Art Museums and 'Modernization' of Turkey," it would not be improper to come to this conclusion regarding the other types of museums.[71] In that sense, according to Greenhill, museums play a vital function in terms of forming the identity of groups through symbols since semantics are essential in "symbolizing and sustaining national communal bonds." [72] Museums, therefore, can be used as tools by the dominant group within society

[69] Pelin Gürol Öngören, "Displaying Cultural Heritage," 6.

[70] Carol Duncan, "Art Museums and the Ritual of Citizenship," 101.

[71] Ayşe Köksal, "National Art Museums and the 'Modernization' of Turkey," in *National museums: New studies from around the world,* edited by Simon J. Knell, Peter Aronsson and Arne B. Amundsen, London: Routledge, 2011, 176.

[72] Eilean Hooper-Greenhill, *Museums and the Shaping of Knowledge,* 25.

that has the authority to build the "communal bonds" that form the identity for the entire whole.[73] As Crispin Pain in this regard states:

> Meanings are not constant, and the construction of meaning can always be undertaken again, in new contexts and with new functions. The radical potential of museums lies in precisely this. As long as museums and galleries remain the repositories of artefacts and specimens, new relationships can always be built, new meanings can always be discovered, new interpretations with new relevance can be found.[74]

However, as the Louvre Museum example shows, a museum's political identity is not only about the objects it houses or the particular ways those objects are utilized to represent a society/ ideology, it is as well about the very act of transforming a site – be it of a royal family or a religious order – into a state institution open to public. The act itself is so politically overcharged that one may argue that the ways in which the museums are curated are not of primary importance in rendering the political agenda, but merely the means to strengthen the main reason that led to the conversion of those sites.

As Gray speculates in *The Politics of Museums*, if ideology is a reflection of values, norms and beliefs in a society, hence, imagining a museum with no ideological overtones would be almost impossible. At the end, there would be no museums without ideological basis, therefore they are all ideological in "one

[73] Carol Duncan, "Art Museums and the Ritual of Citizenship," 102.

[74] Eilean Hooper-Greenhill, *Museums and the Shaping of Knowledge,* 215.

way or another."[75] These ideologies, according to Flora Kaplan as expressed in *Museums and the Making of Ourselves: The role of objects in national identity*, were "the burgeoning science and capitalism in the West" in the 19th century and "industrialization, change and demise of colonialism" in the 20th century and many others within different contexts through which museums as "social institutions" serve to different needs within societies.[76]

4. Museums, Religion and Propaganda in the Republic of Turkey

"[M]useums [here] were more than cultural institutions and showplaces of accumulated objects: they [we]re the sites of interaction between personal and collective identities, between memory and history, between information and knowledge production."[77]

Museums in the Ottoman Empire and later in the Republic of Turkey have been no exception in this tradition since the very first time a state museum was opened in the nineteenth century. In an effort to catch their European counterparts, state museums first in the Ottoman Empire and later in Turkey as an embodiment of "various narratives of state ideology, heritage, and identity construction," have served different needs of their respective time periods.[78]

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[75] Clive Gray, *The Politics of Museums*. Houndmills Basingstoke Hampshire: Palgrave Macmillan, 2015, 13-14.

[76] Flora E. S. Kaplan, "Introduction," in *Museums and the Making of "Ourselves": The Role of Objects in National Identity*, edited by Flora E. S. Kaplan, London: Leicester University Press, 1994, 1.

[77] Laurajene Smith and Emma Waterton, Heritage, Communities and Archaeology, London: Duckworth, 2009, 44, in Pelin Gürol Öngören, "Displaying Cultural Heritage," 27.

[78] Wendy M. K. Shaw, "National Museums in the Republic of Turkey: Palimpsests within a Centralized State," in *EuNaMus*, ed. Peter Aronsson and Gabriella Elgenius (presented at the

These state museums have played crucial roles in constituting certain narratives through glorifying the "classical" sixteenth century Ottoman Empire, displaying the "genius" of the national aesthetic, emphasizing "Turkishness," demonstrating the power of the "secular" state, among many others. Although the efficacy of museums with religious associations as "national identifiers"[79] was recognized at a very early phase, their process of inauguration was more difficult in comparison with the museums of history, archaeology, ethnography or military. It was even more problematic when it came to the transformation of sacred sites into "secular" museum spaces since they were readily overcharged with strong religious connotations. Thus, a different agenda had to be devised for the inauguration of such museums which made them part of the still continuing debates on secularism and religion in Turkey and hence, paved the way for endless discussions. The contested relationship that emerged between Islam and museums starting from the republican era in Turkey, as Shaw speculates, demonstrates the "tenuous processes through which secularism has emerged as state policy in Turkey and has subsequently become submerged under the force of populist will and revivalist politics."[80]

Following the fall of the Ottoman Empire, the Republic of Turkey was founded as a "modern, secular and Western" state in 1923 with centralization

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European National Museums: Identity Politics, the Uses of the Past and the European Citizen, Bologna: Linköping University Electronic Press, 2011), 942.

[79] Wendy M. K. Shaw, "Tra(ve)ils of Secularism," 139.

[80] Ibid., 139.

becoming one of the foremost features of the state.[81] Established by Mustafa Kemal Atatürk (1881-1938) – the leader of the Turkish Revolution and first president of the Republic – Republican People's Party (Cumhuriyet Halk Partisi, CHP) was the first political party of the republican era and remained the only one until 1950. Through the lens of Atatürk, people of Turkey had to change dramatically in a very short span of time in order to "reach the level of Western civilization and become a progressive nation" – a change that the people of Europe experienced over hundreds of years.[82] With these ideals in mind, from its formation to 1950, CHP had the authority to make top-down reforms and intrusive state policies that had an impact on every strata of Turkish society.[83]

Policies which are symbolized by the six arrows determined by the Republican People's Party were intensely implied in accordance with the centralized character of the state, known as (1) populism; (2) revolutionism; (3) republicanism (4) laicism; (5) nationalism; (6) statism.[84] In 1931, these fundamental pillars of the newly founded Republic of Turkey were embraced at the General Assembly of the CHP. Following some revisions made in the program of the party in 1935, the policies came to be permanent and

[81] Ayşe Köksal, "National Art Museums and the 'Modernization' of Turkey," 169.
[82] Sibel Bozdoğan, Nationalism and Nation Building: Turkish Architectural Culture in the Early Republic, Seattle: University of Washington Press, 2001 in ibid. 169.
[83] Fatma Müge Göcek, *Rise of the Bourgeoisie, Demise of Empire: Ottoman Westernization and Social Change*, New York and Oxford: Oxford University Press, 1996, in ibid. 169.
[84] Wendy M. K. Shaw, "National Museums in the Republic of Turkey," 927.

irreversible in 1937.[85] Among these six policies of the ruling party, "nationalism" and "laicism" were of prominent importance for the "Westernization" project of the Kemalist government – in other words, "the Turkish version of the classical modernization thesis."[86]

In this respect, the government's main purpose in the early republican Turkey was bilateral: "Turkifying the society" and utilizing secularism to reach this end, thus, handling the implication of nationalism in Turkey within a secular discourse.[87] Religion, especially during the period between 1924 and 1929 was substituted with cultural subjects and hence, served to constitute the new "secular" Turkish identity.[88] Following the classical secularization thesis model which envisions the diminishing of religion in the course of modernization as explained in the first chapter, in the newly founded republic, nationalism not merely replaced religion, but appropriated its social functions as well. In the Turkish case, nevertheless, this was to happen through top-down

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[85] Levent Köker, *Modernleşme, Kemalizm ve Demokrasi*, İstanbul: İletişim Yayınları, 2000, 133, in Ali Babahan, "Nationalism and Religion in the Textbooks of the Early Republican Period in Turkey," 133.

[86] Ali Babahan, "Nationalism and Religion in the Textbooks of the Early Republican Period in Turkey," 2. For more information on secularism in Turkey see Niyazi Berkes, *The Development of Secularism in Turkey*, Montral: McGill University, 1964, Yael Navaro-Yashin, *Faces of the State: Secularism and Public Life in Turkey*, Princeton and Oxford: Princeton University Press, 2002, Andrew Davison, *Secularism and Revivalism in Turkey: A Hermeneutic Reconsideration*, New Haven: Yale University Press, 1998, Alev Çınar, *Modernity, Islam and Secularism in Turkey: Bodies, Places and Time*, Minneapolis, London: University of Minneapolis, 2005, Umut Azak, *Islam and Secularism in Turkey: Kemalism, Religion and the Nation State*, London: I.B. Tauris, 2010.

[87] Ibid., 117

[88] Ahmet Yıldız, *"Ne Mutlu Türküm Diyebilene": Türk Ulusal Kimliğinin Etno-Seküler Sınırları (1919-1938)*, İstanbul: İletişim Yayınları, 2001, in Ali Babahan, "Nationalism and Religion in the Textbooks of the Early Republican Period in Turkey," 118.

reforms with no historical foundation in a very short period of time unlike its European counterparts which experienced such social evolution over many centuries, undergoing through many conflicts. Hinged upon a Eurocentric, therefore, modernist and secularist point of view, the secularist approach has been the "predominant paradigm" of nationalism up until recently resulting in the classification of Turkish nationalism and religion as two opposing categories.[89]

During the single party period of CHP in Turkey which placed nationalism, secularism and modernization ideals as constitutive elements of the Turkish state, the sharp transition from a religion based state to a secular one was much more than simply weakening religion in the course of creating a new Turkish identity or "Westernizing." It is, in fact, a symbolic act taken in opposition to the Ottoman monarchy and the "religious hierarchy" that promoted it. In the agenda of the modernization process, the intention that stood out was to erase local bonds by replacing them with national loyalty that preferred the progressive "new, modern, enlightened" Turkish present over the "old, traditional, ignorant" Ottoman past.[90] As Karpat also underlines:

> [U]nder the Republican regime, secularism became a positivist ideology designed to liberate the Turks' minds from the hold of Islam so as to

[89] Ali Babahan, "Nationalism and Religion in the Textbooks of the Early Republican Period in Turkey," 1.
[90] Wendy M. K. Shaw, "Tra(ve)ils of Secularism," 133.

> allow them to acquire those rudiments of contemporary civilization considered to be desirable.[91]

Adopting secularism as a state policy was a strategy of the newly founded government, serving to strengthen its power. It is, as well, quite relevant for this study, given the crucial role it had played in the transformation of sacred sites into museums. Since the previous government was religion based, religious institutions created a major threat for the republican regime. Hence, from that time on, the competition between secularism and religious institutions has not come to an end – albeit the party which holds the power and its respective ideology has been changing constantly. Due to this competition between the "sacred" and the "secular" in Turkey, when it came to transforming the entire "sacred" site to emphasize the "secular" image of the state instead of merely "museumize" the objects, the task became a more controversial one. While some of the "sacred" sites were directly turned into museums; others were just kept closed due to the difficulty – and almost impossibility – of rendering them in a new "secular" and "Turkish" image.[92] This situation started to change from the beginning of 1980s and especially after 1990s during which unlike the early republican vision of the state which strongly emphasized "laicism," the

[91] Kemal H. Karpat, *Turkey's Politics*, New Jersey: Princeton University Press, 1959, 407 in Alan William Schroeder, "Religion and Secularism in the Republic of Turkey," 75.
[92] Such as the Hacıbektaş Museum in Nevşehir and the Holy Relics Department at the Topkapı Palace Museum in Istanbul.

constitutionally secular Turkish state started to favor Sunni Islam more intensively.[93]

Soon after coming to power, the republic rebranded religious monuments such as the Mosque of Hagia Sophia and the tomb complex of Mevlana, in 1935 and 1927 respectively, as museums in an attempt to intentionally form influential instruments of the new regime.[94] The inauguration of Hagia Sophia as a state museum was especially successful for the republican regime as it showed religious monuments as secular institutions where two obsolete civilizations were on display, the Byzantine and Ottoman empires.[95] Additionally, Holy Relics Department at the Topkapı Palace Museum (established in 1962) and the Hacı Bektaş Museum (established in 1964) which was converted from the tomb of Hacı Bektaş-ı Veli functioned as junctions of "secular display and religious practice" as well. There are also other examples such as Hagia Sophias in Trabzon and Iznik, Chora Museum, Aya Irini Museum and Galata Mevlevi House Museum in Istanbul among many others. Majority of these museums in Turkey, indeed, have been the most visited and popular ones among the public due to their inherently religious connotations.[96] They – especially the Museum of Hagia Sophia and the Holy Relics Department –

[93] Rabia Harmanşah, Tuğba Tanyeri-Erdemir and Robert M. Hayden, "Secularizing the Unsecularizable: A Comparative Study of the Hacı Bektaş and Mevlana Museums in Turkey," *Choreographies of Shared Sacred Sites*, edited by Elazar Barkan and Karen Barkey, New York: Columbia University Press, 2014, 2.

[94] Ibid. 2.

[95] Wendy M.K.Shaw, "Tra(ve)ils of Secularism," 137.

[96] Wendy M. K. Shaw, *National Museums in the Republic of Turkey: Palimpsests within a Centralized State*, 8.

granted the people with a new understanding of the Islamic based Ottoman Empire within the context of a secular state.[97] In a sense, they also came to be places of worship for the religious segments of the populace where they became involved in public institutions through their religious lens but in a secular frame.[98]

These institutions are fruitful examples demonstrating the deep rooted perspective that deems museums as "secular temples" which makes the researcher question the "secular frame" that demotes the position of religion within a museum space into a merely historical artifact. These museums, hence, blur the line between religious places of worship and secular scientific institutions. The crucial question at this point is the role the "secular" Turkish state played in "museumifying" the popular religious sites.

[97] Wendy M. K. Shaw, "Museums and Narratives of Display from the Late Ottoman Empire to the Turkish Republic," *Muqarnas* 24 (2007), 269.
[98] Ibid. 270.

CHAPTER 2

TRANSFORMING "SACRED" INTO "SECULAR" WITHIN THE CONTEXT OF TURKEY

1. Examples of the Transformation of Sacred Sites into State Museums in Turkey

As mentioned in the introduction, there are several religious sites in Turkey which were transformed into museums and at the same time loaded with political overtones such as the Mevlana Museum, although almost each one followed a different pattern. The foremost sites are Hagia Sophias in Istanbul, Trabzon and Iznik, Hacıbektaş Museum in Nevşehir, Holy Relics Department at the Topkapı Palace Museum, Chora Museum, Aya Irini Museum and Galata Mevlevi House Museum in Istanbul.

Hagia Sophia in Istanbul, built by the Byzantine Emperor Justinian I in the sixth century, was originally a Greek Orthodox basilica and a church of great importance for all of Christendom until it became a mosque in 1453 after the Ottoman Empire took over Istanbul from the Byzantine Empire.[99] After its conversion, minarets were added to the building and the images inside were whitewashed. As it was in the Byzantine Empire once, it also became a very important edifice for the Ottoman Empire in which significant ceremonies took place. After almost five hundred years as a mosque, in 1935, with the declaration of the secular Republic of Turkey, Hagia Sophia was transformed into a museum.[100] This transformation was not merely symbolizing the secularization of the building, but also the secularization of the nation.[101] But since then, the controversies around the building have never come to an end and recently have become even more intense due to the crucial symbolic associations it carries, especially for the current government in Turkey. Now that Islam has been put forward as the core ideology of the state, transforming the Hagia Sophia Museum to a mosque has become an appealing idea once again.[102] The Turkish Ministry of Religious Affairs assigned an imam[103] to the

[99] Rowland J. Mainstone, *Hagia Sophia: architecture, structure, and liturgy of Justinian's great church*, London: Thames and Hudson, 1988, 15.
[100] Umar Farooq, "Voices grow louder in Turkey to convert Hagia Sophia from a museum back to mosque," *Los Angeles Times*, June 24, 2017, accessed June 17, 2017.
[101] Michele Stopera Freyhauf, "Hagia Sophia: Political and Religious Symbolism in Stones and Spolia." *Popular Archaeology*, May 4, 2011, accessed June 20, 2017.
[102] Nikolia Apostolou, "Turks push to turn iconic Hagia Sophia back into a mosque." *USA Today*, February 5, 2017, accessed June 5, 2017.
[103] The person who leads prayers in a mosque.
https://en.oxforddictionaries.com/definition/imam

Hagia Sophia in 2014 for the room next to the museum, which was opened in 1992 only to serve people who work in the area.[104] This happened right after a *muezzin* chanted the prayer in Hagia Sophia during Ramadan for the first time since the conversion of the building into a state museum.[105] These changes in the museum have provided the Islamist segment in Turkey with the hope that the adjoining room will be turned into a mosque soon, even though the plans regarding the transformation of Hagia Sophia seem to be suspended for the moment.[106]

Hagia Sophia in Trabzon, also called the "Small Hagia Sophia," is the second of the three Hagia Sophia's subject to this chapter. When Trabzon was added into the Ottoman borders, the church was not converted into a mosque immediately. Instead, the transformation happened a hundred years after the conquest and remained as such until the Russian occupation in 1916 during which it was utilized as a hospital and depot. Between 1958 and 1964 the building went through an extensive restoration led by Edinburgh University which resulted in uncovering of its frescoes and in 1964 Hagia Sophia was inaugurated as a state museum.[107] Nevertheless, the current political stance affected Hagia Sophia in Trabzon as it did its namesake in Istanbul. Despite the

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[104] The Sultan's Lodge where sultans rested when coming to the mosque. Ekrem Buğra Ekinci, "A church, a mosque and finally A museum: The nearly 1,500-year-old story of the Hagia Sophia," *Daily Sabah*, May 22, 2015, accessed June 15, 2017.

[105] Nikolia Apostolou, "Turks push to turn iconic Hagia Sophia back into a mosque."

[106] Umar Farooq, "Voices grow louder in Turkey to convert Hagia Sophia from a museum back to mosque."

[107] David Talbot Rice, *The Church of Hagia Sophia at Trebizond*, Edinburgh: Edinburgh University Press, 1968, 38.

protests against the transformation of the building into a mosque, the former church was opened to worship by the government as a mosque in 2013 after serving as a museum for 52 years. [108]

Hagia Sophia in Iznik, an important site for Christianity, was built by Emperor Justinian and the last Ecumenical Council was held in this church in the eighth century during which the iconoclasm was denounced and the veneration of icons was approved.[109] After the region got under the Ottoman rule in the thirteenth century, it was converted into a mosque, however, lost its function as a religious institution long before the declaration of the Republic of Turkey in 1923. Especially after the restorations held in 2007, Hagia Sophia in Iznik became an important site for Christian tourism.[110] Similar to its Trabzon counterpart, however, Hagia Sophia of Iznik was also exposed to politics and was turned into a mosque in 2011 – albeit the objection of the secularist segment in Turkey. In *New York Times*, the opening of the museum as a mosque was announced with an article titled "The Church that Politics Turned into a Mosque," underlining the reactions, mostly negative, of the visitors.[111]

In a speech Bülent Arınç, the Deputy Prime Minister at the time, gave during the opening of a new museum near Hagia Sophia in Istanbul, he

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[108] "Hagia Sophia Mosque to be restored in Turkey's Trabzon," *Hürriyet Daily News*, August 27, 2017, accessed June 20, 2017.
[109] Johannes Jacobse, "Church that Held the 7th Ecumenical Council at Nicea to be Turned into Mosque," *American Orthodox Institute*, November 10, 2011, accessed June 17, 2017.
[110] Susanne Gusten, "The Church That Politics Turned Into a Mosque," *New York Times*, February 8, 2012, accessed June 18, 2017.
[111] Ibid.

indicated that the transformations of two Hagia Sophias – in Iznik and Trabzon – were the two developments that made them happy and that all the Hagia Sophias are already mosques – utilizing the historical framework that only goes back to the takeover of Istanbul by the Ottoman Empire in 1453. Basing his claims on the fact that in contrast to the Hagia Sophia in Istanbul, the Iznik site had never been registered as a state museum since the foundation of the republic, he additionally highlighted the site as always being a mosque although it stayed closed in the last decades of the Ottoman Empire.[112]

Other than these examples related to the Byzantine past, there are several other Byzantine churches which were turned into mosques in Turkey of which the conversion processes they went through have not been as controversial as the Hagia Sophias, such as the Chora Museum and Hagia Eirene Museum in Istanbul. Originally, the Chora Museum in Istanbul was first constructed as a church in the fourth century during the Byzantine Empire and rebuilt in the eleventh century. After almost fifty years the Ottoman Empire took over Istanbul in the mid-fifteenth century, the church was converted into a mosque. 400 years later, the proclamation of the Republic of Turkey changed the usage of the building again and in 1958 it was opened as a state museum and has been serving as such since then.[113]

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[112] Alexandra Mateescu and Oğuz Alyanak, "Hagia Sophia: between consecration and contestation." *Open Democracy*, December 3, 2013, Accessed June 5, 2017.

[113] Süleyman Kırımtayıf, *Converted Byzantine churches in Istanbul: their transformation into mosques and masjids*, Istanbul: Ege Yayınları, 2001, 53.

Hagia Eirene, another Byzantine period church on the other hand, followed a slightly different path than the Chora Church. Known as the only church which was not converted into a mosque after the Ottoman Empire's domination of the region, its conversion into a museum happened much earlier among its counterparts, even before the foundation of the republic.[114] Originally, the building was utilized as an armory and a warehouse and eventually became a military museum in 1846.[115] The contents were organized into two sections and the building officially named the Museum of Early Munitions and Artifacts. Later it was used again as a depot. In the years 1908-1940 it served as the Military Museum.[116] Today, the former church still functions as a museum and a concert hall because of its convenient acoustics and space.

As mentioned earlier, there is another example of the transformation of religious sites to state museums which is not related to the Byzantine past, the Galata Mevlevi House Museum in Istanbul. It was the first Mevlevi dervish lodge in Istanbul built in 1491 and was closed in 1925 due to the law regarding the closure of dervish lodges, hospices and shrines. With the law coming into effect, it was converted into an elementary school until its transfer to the Ministry of Education to be opened as a museum. However, the inauguration of the

[114] Ibid., p. 55.

[115] Walter S. George, *The Church of Saint Eirene at Constantinople*, London: Oxford University Press, 1912, p.7.

[116] "Hagia Irene," *Topkapı Palace Museum*, Republic of Turkey Ministry of Culture and Tourism Directorate General of Cultural Assets and Museums, Directorate of the Topkapı Palace Museum, accessed June 20, 2017.

museum only became possible in 1975 as the Divan Literature Museum. After the restorations carried out between 2005 and 2011, the museum with its new name, Galata Mevlevi House, started to receive visitors.[117] Although it seems similar to the Mevlana Museum at first glance, they are very different in terms of the transformation processes they went through. Despite the fact that both sites were closed in 1925, their conversion processes have almost nothing in common. Indeed, unlike the Mevlana Museum which was opened as a museum almost right after the closure, the opening of the Galata Mevlevi House Museum became only possible in 2011 through a much less controversial process.

Apart from the above examples, Hacıbektaş Museum in Nevşehir and the Holy Relics Department at the Topkapı Palace Museum in Istanbul are much more similar to the Mevlana Museum with regards to their historical developments. The next subchapter, thus, will be the examination of those two cases from Turkey with the purpose of creating a base for further chapters on the Mevlana Museum and its utilization in political image making.

2. Hacıbektaş Museum

Hacı Bektaş Veli was a thirteenth century Anatolian mystic, as was Mevlana, and was the eponym of the Bektashi order. Bektashis also form a "heterodox" path of Islam and thus are generally considered closely related to the Alevi sect of

[117] "History of the Galata Mevlevi House Museum," *Galata Mevlevi House Museum*, Republic of Turkey Ministry of Culture and Tourism, accessed June 17, 2017.

Islam. Although there are several differences between the Alevi and Bektashi interpretations of Islam, the tomb of Hacı Bektaş Veli has been acknowledged as a pilgrimage site and one of the most sacred places by the Alevi faith.[118] Similar to the Mevlana Museum, the shrine of Hacı Bektaş Veli was also closed due to the law of 1925 which closed all dervish lodges as a part of its "secular nationalist ideas."[119] However, unlike the Mevlana Museum, this "sacred" site was not turned into a museum immediately after its closure in 1925. In contrast, the Hacı Bektaş complex had remained closed for almost forty years until 1962, the year which it became a "secular" site and reopened as a museum.[120] The foremost reason behind this attitude was not only the secularization efforts, but also the Bektashi order's close associations specifically with the Alevi sect of Islam – a fact that made the museumification process of the tomb of Hacı Bektaş Veli more controversial in comparison to Mevlana due to fact that the Bektashi order's relation with the "predominantly Sunni Muslim authorities" has never been smooth since the Ottoman times.[121] In 1826, with the abolishment of the janissary corps by Sultan Mahmud II to which the Bektashi order was closely related, the sultan suppressed the order, executed many Bektashi leaders and transferred its possessions to

[118] Rabia Harmanşah, Tuğba Tanyeri-Erdemir and Robert M. Hayden, "Secularizing the Unsecularizable," 346.
[119] Zeynep Kezer, "Familiar Things in Strange Places," 110.
[120] Rabia Harmanşah, Tuğba Tanyeri-Erdemir and Robert M. Hayden, "Secularizing the Unsecularizable," 348.
[121] Rabia Harmanşah, Tuğba Tanyeri-Erdemir and Robert M. Hayden, "Secularizing the Unsecularizable," 341. Regarding the subject also see Zeynep Yürekli Görkay, *Architecture and hagiography in the Ottoman Empire: the politics of Bektashi shrines in the classical age*, Farnham, Surrey, England, Burlington, VT: Ashgate, 2012.

Naqshibandis, another Sufi order with strong adherence to the Sunni interpretation of Islam.[122] Under the Naqshibandis, a mosque was built within the tomb, still causing discomfort among the Alevis who consider the site a holy pilgrimage center. Later, after the foundation of the republic in 1923, although the early republican state strongly defended laicism, there was anyhow an awareness of its power as a tool to create a "homogenized nation" since the majority of the population was already formed of Sunni Muslims. Paradoxically, the leaders of the republic "deployed orthodox Islam for the purposes of the state, using it as a means of homogenization across the country."[123] Thus, it was less than surprising for this site to remain closed until 1962 due to two reasons: first, the religious overtones of Hacı Bektaş's image which are not suitable for manipulation unlike Mevlana's, and second, because it is a site of crucial importance for the Alevis, it is probable that a negative approach towards this site was adopted by the state.

Likewise Mevlana Jalal ad-Din Rumi, Hacı Bektaş Veli was also casted with a new image during the post-1923 era: "a great Turkish personality."[124] Regarding this, Refika Sarıönder even claimed that "due to the fact that their tolerant teachings do not represent any threat to secularist republican state

[122] Ibid., 341.

[123] Zeynep Kezer. "Familiar Things in Strange Places," 113.

[124] Rabia Harmanşah, Tuğba Tanyeri-Erdemir and Robert M. Hayden. "Secularizing the Unsecularizable," 344.

issues, both thinkers are also celebrated at [the] state level."[125] In this regard, it is difficult to share the same opinion with Sarıönder given the fact that the Hacı Bektaş Veli complex, a pilgrimage site for the Alevis, remained closed for almost forty years and later was turned into a museum in which one cannot worship. Although the tomb of Mevlana was also turned into a museum, the transformation was different and less symbolic than the one of Hacı Bektaş complex taken into account that Mevlana is not associated with a specific sect of Islam. Given the fact that Hacı Bektaş Veli has been adopted as a saint by the Alevis, his position within a community composed mostly of Sunni Muslims has been less privileged than the one of Mevlana Mevlana Jalal ad-Din Rumi.[126]

Despite the fact that the post-1962 history of the Hacı Bektaş Veli complex has not been marked by major incidents associated with political agendas, the very existence of this site as a state museum has been problematic since its inauguration, especially for the Alevis. The mosque inside the museum built in 1826, for instance, was not closed even though the site was reopened as a museum. The complicated situation here is that while a pilgrimage site of millions of believers in Turkey can only remain open as a state museum, within the very same complex, and most importantly inside a museum, a mosque pertaining to orthodox Sunni sect has been serving the public without any

[125] Refika Sarıönder, "Mevlana Celaleddin Rumi and Haci Bektas Veli: Two Faces of Turkish Islam. Encounters, Orders, Politics," in *On Archaelogy of Sainthood and Local Spirituality in Islam: Past and Present Crossroads of Events and Ideas*, ed. Georg Stauth, Bielefeld: Transcript Verlag, 2004, 57, in Rabia Harmanşah, Tuğba Tanyeri-Erdemir and Robert M. Hayden. "Secularizing the Unsecularizable,"344.
[126] Ibid., 344.

interruption. Additionally, according to the surveys conducted by Tanyeri, Harmanşah and Hayden in 2008-2009, the majority of the visitors regard the mosque as "a continuation of the centuries-old Sunni-centric policy of assimilating Alevis."[127] One visitor even expressed his discomfort about this mosque since while performing prayer in the mosque one should turn his back to Hacı Bektaş Veli's tomb which is assumed by him "a deliberate act devised by Mahmud II to offend Alevis."[128] Apart from that, by transforming this site not only an emphasis was put on secularism, but also on the Sunni inclination of the Republic of Turkey which especially starting from 1990s has not been getting along with the "heterodox" Islamic practices. Therefore, it is not surprising that there has not been much change in this museum after 1980s since keeping it as a museum is sufficiently an opposing act. Although the government – especially since 2001 – has been exhibiting strong Islamist tendencies, these tendencies have been primarily favoring the orthodox Sunni sect of Islam. The only change that has been made during this period is to finalize the practice of "ticketing the sacred,"[129] as a part of the AKP's initiatives regarding the embracement of the minorities – albeit these initiatives have been perceived by the opposing parties as parts of its election strategy.[130]

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[127] Rabia Harmanşah, Tuğba Tanyeri-Erdemir and Robert M. Hayden. "Secularizing the Unsecularizable," 344.
[128] Ibid., 347.
[129] Rabia Harmanşah, Tuğba Tanyeri-Erdemir and Robert M. Hayden. "Secularizing the Unsecularizable," 353.
[130] For one newspaper article about this issue among many others, see http://www.todayszaman.com/anasayfa_govt-alevi-initiative-perceived-as-election-ploy_364346.html

3. Holy Relics Department at the Topkapı Palace Museum

The first museum of the Republic of Turkey, Topkapı Palace Museum, was established in 1924 in an effort to create a link with the "glorious" early Ottoman history and to weaken the image of the late Ottoman Empire from which the republican Turkey strived to alienate itself. While the new signification casted for the late Ottoman era was a "distant" empire which was overthrown by the foundation of the republic, early Ottoman history was disassociated from the later eras and re-interpreted as more "close" to the newly founded state.[131] In this process, the transformation of the Topkapı Palace into a museum was deemed as the most appropriate action since the "glory" of the earlier eras can be made apparent within the building itself. In tandem with this vision, to make the Topkapı Palace Museum more sixteenth century looking than it was; an extensive restoration project was undertaken during 1940s.[132] Despite the fact that the palace provided the new state with a useful place through which certain ideologies could be rendered, the Holy Relics Department within the palace could not be associated with new meanings due to its highly religious connotations contrasting to the "laicism" of the state.

The Holy Relics Department, originally the *Has Oda*, in the Topkapı Palace Museum was first built by Sultan Mehmed the Conquerer between 1474 – 1478 to receive visitors and as an office where he was occupied with the

[131] Wendy M. K. Shaw, "National Museums in the Republic of Turkey," 933.
[132] Ibid., 940.

affairs of the state. After the conquest of Egypt by Sultan Selim I in 1517, the holy relics were brought to the Topkapı Palace, where they have been preserved ever since.[133] The inflow of holy relics to the palace continued until the foundation of the republic, amounting to 605 relics, of which merely the most venerated ones are currently on display. In 1924, Topkapı Palace was transformed into a state museum with the Holy Relics part remaining closed for almost forty years due to the secularization efforts of the newly founded state. In line with the new secular identity of the state, Quranic recitation which had been in existence in the *Has Oda* for hundreds of years had as well been stopped.[134] Finally in 1962, the same year as the inauguration of the Hacıbektaş Museum, the department was inaugurated as a section of the museum albeit without the Quranic recitation.

The Holy Relics Department is associated with orthodox Sunni Islam, therefore, it has a different chronological development than the other ones, especially in recent years. Although it remained closed until 1962 as the Hacıbektaş Museum,[135] one may assert that the reason behind the closure of the Holy Relics Department was different than the Hacıbektaş Museum. It was not merely related to the secularist ideals of the early republican era since with its

[133] Tahsin Öz, *Hırka-ı Saadet Dairesi ve Emanat-ı Mukaddese*. Istanbul: Ismail Akgün Matbaası, 1953.17.
[134] Hilmi Aydın, *Hırka-ı Saadet Dairesi ve Mukaddes Emanetler*, Istanbul: Kaynak Kitaplığı, 2004, 40.
[135] Throughout the sources reviewed for this study, there is no explanation regarding both museums' opening in 1962.

Sunni character it represents the majority of the population/ the "homogenized nation," but it was mainly associated to the "inappropriateness" of placing "sacred objects" within a "secular" museum space since the sacredness of these objects is not easily erasable. The concept of the museum itself was new to Turkish society, hence, in a recently laicized country these objects could have destroyed the "western," "modern" and "secular" atmosphere of the museum given the fact that glass cases could have probably not been sufficient to prevent the public from worshipping them. At this point, one may argue that the Mevlana Museum was opened despite the fact it was also a "sacred" site; however, due to Mevlana Mevlana Jalal ad-Din Rumi's image which is suitable for making alterations as mentioned, his tomb was not that "sacred" anymore and hence could be opened as a museum.

After 1962, the political context throughout the time periods can actually be easily traced via the attitudes towards the recitation of the Quran within the department. In 1962 when the department was opened for the first time it was without the Quranic recitation since such an act may have been still perceived as inappropriate for a museum space. With the rise of the Islamist tendencies in the political arena after the 1980's, the "signification" of the Holy Relics Department has undergone a shift resulting in the utilization of this section of the museum for devotional purposes by many visitors and accordingly, during this period the Quranic recitation started once again only during the hours

when the museum was open,[136] and then in 1996, it turned into a 24-hour live recitation in the *Has Oda* where it still continues today.[137] At this point, the year 1996 is a very meaningful one in the sense that Necmettin Erbakan, the leader of the moderate-Islamist Welfare Party, became the new prime minister of the Republic of Turkey.[138]

The situation of the Holy Relics Department is different from the other case studies analyzed in this study since although the department is also deemed by the visitors as a "sacred space" it was programmatically turned into a pilgrimage center, thus it is a phenomenon of the last 50 years, unlike the other museums subject to this study. The place itself was not open to the public in the Ottoman times and it is not an inherently sacred place, rather it was transformed into one through the objects placed inside it. Accordingly, today, the department mainly serves tourist pilgrims[139] and as a political instrument. The Holy Relics Department with its unique character carrying both Sunni and Ottoman connotations, indeed, has become an effective means through which the current government can realize its ideals. To that end, between 2005 and 2008, only this "sacred" section of the Topkapı Palace Museum has been renovated for a modern display of the holy relics for 5.5 million dollars– a

[136] Wendy M.K. Shaw, "Between the Secular and the Sacred: a new face for the department of the holy relics at the Topkapı Palace Museum," *Material religion - the journal of objects, art and belief* 6 (1) (2010): 129.
[137] Necdet Sakaoğlu, "24 saat Kuran okuma masalı," *NTV Tarih* 12, (2010), 28.
[138] Wendy M. K. Shaw, "National Museums in the Republic of Turkey," 935.
[139] Wendy M.K. Shaw, "Tra(ve)ils of Secularism," 154.

symbolic act in line with the respective political context.[140] In addition to this, tourism companies organize daily tours which include Panorama 1453 Museum, Holy Relics Department, Hırka-ı Şerif Mosque and Ottoman traditions still continue within this department such as viewing the holy mantle and eating *baklava* during the Ramadan – a ceremony called as the *Baklava Alayı* (The *Baklava* Procession).[141]

[140] Wendy M.K. Shaw, "Between the Secular and the Sacred," 129.
[141] Wendy M.K. Shaw, "Tra(ve)ils of Secularism," 154.

CHAPTER 3

FROM A RELIGIOUS SITE TO A STATE MUSEUM: THE TOMB COMPLEX OF MEVLANA JALAL AD-DIN RUMI

1. The Historical Background of the Tomb Complex of Mevlana Jalal ad-Din Rumi

The first attempt to convert sites of worship into "secular" models in line with the state ideology commenced with the transformation of the tomb of Mevlana Jalal ad-Din Rumi into a state museum in 1926. Mevlana was a thirteenth century poet, Sufi mystic and philosopher who was born in the city of Balkh. With the start of the Mongol invasion of Central Asia, in an attempt to find a safer place to settle down, he and his family left their hometown and started to migrate. According to the sources, Alaeddin Keykubat (d. 1237), the ruler of the

Seljuk Sultanate of Rum, invited them to the Seljuk capital, Konya, where Mevlana spent the rest of his life, continued his teachings and wrote his works.[142]

Figure 3 - Depiction of Konya - the tomb complex of Mevlana is on the lower right corner. Matrakçı Nasuh, *Mecmu'-i Menazil*, 1537. By Ali Uzay Peker.

The majority of those works were written in Persian among which *Masnavi Man'avi, Divan-i Kabir, Fihi Ma Fihi, Majalis-i Saba and Maktubat* are the most well-known.[143] He died in Konya in 1273 and was buried next to his father – formerly the rose garden of the Seljukid sultans – which became a mausoleum

[142] Erdoğan Erol, *Mevlana'nın Hayatı ve Eserleri*, Konya: Anadolu Manşet Gazetesi, 2004, 7.

[143] Erdoğan Erol, *Mevlana Müzesi*, Konya: T.C. Konya Valiliği İl Kültür ve Turizm Müdürlüğü Yayınları, 2007, 3.

and a shrine later on. His son, Sultan Veled, and his followers played an important part in institutionalizing his teachings and forming the Mevlevi order.[144] Consequently, the place where he was buried became a "monumental religious"[145] site and used as a pilgrimage center by the followers of the "heterodox"/ Sufi practices, and by a diversity of people from all around the world.

Figure 4 - Mevlana Museum. By Mehmet Önder.

Nevertheless in 1925, after the founding of the republic, the site was closed due to the new regulation which ordered the closing of all *tekkes* (dervish lodges) and *zaviyes* (central dervish lodges).[146] With this law, all the wealth of *tekkes* and *zaviyes* were confiscated and transferred to the state, hence, the entire tomb complex of Mevlana Mevlana Jalal ad-Din Rumi which had been

[144] Mehmet Önder, *Museum of Mevlana* (Istanbul: AjansTürk Kültür Yayınları Serisi, 1972), 7
[145] Wendy M. K. Shaw, "Tra(ve)ils of Secularism," 144.
[146] Rabia Harmanşah, Tuğba Tanyeri-Erdemir, Robert M. Hayden, "Secularizing the Unsecularizable," 344.

there for more than six hundred years.[147] Before this law, indeed, the original constitution of 1924 had allowed religious ceremonies by announcing that:

> No one may be censured on account of his religion, sect, Sufi orders, or philosophical convictions. As long as they are not contrary to the public order, the ethics of social relations, and the decree of the laws, the performance of every type of religious ceremony is free.[148]

However, due to a Naqshabandi[149] Kurdish rebellion which happened after the abovementioned law came into effect, Atatürk's stance towards Sufi orders radically changed. In order to prevent any threat against the newly founded Republic of Turkey, he made himself clear that there was no longer space for Sufi orders' existence in one of his public speeches in 1925:

> In the face of knowledge, science, and of the whole extent of radiant civilization, I cannot accept the presence in Turkey's civilized community of people primitive enough to seek material and spiritual benefits in the guidance of sheikhs. The Turkish republic cannot be a country of sheikhs, dervishes and disciples. The best, the truest order is the order of Civilization. To be a man it is enough to carry out the requirements of civilization. The leaders of dervish orders will understand the truth of my words, and will themselves close down their lodges and admit that their disciples have grown up.[150]

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147 Sami Zubaida, "Turkish Islam and National Identity," *Middle East Report*, no. 199 (1996), doi:10.2307/3012885, 12

148 Mark Soileau, "Humanist Mystics: Nationalism and the Commemoration of Saints in Turkey," Unpubished PhD dissertation, University of California, 2006), 245 in Rose Aslan, "The Museumification of Rumi's Tomb: Deconstructing Sacred Space at the Mevlana Museum," International Journal of Religious Tourism and Pilgrimage 2, no. 2 (2014), 7.

149 Another Sunni order of Sufism.

150 İbid., 245 in Rose Aslan, "The Museumification of Rumi's Tomb: Deconstructing Sacred Space at the Mevlana Museum," *International Journal of Religious Tourism and Pilgrimage* 2, no. 2 (2014), 7.

"Re-structuring religious orders and sites" in Anatolia was not just about the transition from a religiously defined Sunni-centric Ottoman Empire to the secular Turkish Republic, but also was about cleaning up any obstacles that could damage the new political structure.[151] Therefore, with the new law of 1925, all religious orders were banned from operating and all the dervish lodges were closed:[152]

> Article 1: All of the Sufi hospices in the Republic of Turkey, whether pious endowments, personal property of shaykhs . . . will be closed and the right of ownership suspended . . . The graves of sultans and the shrines of dervishes are closed and the occupation of shrine custodian is voided. All persons who reopen closed-down Sufi hospices, hostels, or shrines, or those people who use mystical titles to attract followers or serve them, will be sentenced to at least three months in prison and a fine of 50 lira.[153]

Within one year after the regulation, all of the lodges in Turkey were declared state property and were closed down, through the removal of their contents and placement in ethnographic museums. The conversion into public and private institutions of most Sufi lodges, therefore, left the former lodges without any traces of their original function.[154] While those lodges became merely memories of the previous "backward" order, the entities that they were converted into became the symbols of the "modern" Turkish Republic. Besides, the

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[151] Rabia Harmanşah, Tuğba Tanyeri-Erdemir, Robert M. Hayden, "Secularizing the Unsecularizable," 345.
[152] Ibid., 344.
[153] Franklin D. Lewis, *Rumi: Past and Present, East and West; the Life, Teaching and Poetry of Jalâl al-Din Rumi*, Oxford: Oneworld, 2003, 465 in Rose Aslan, "The Museumification of Rumi's Tomb: Deconstructing Sacred Space at the Mevlana Museum," 9.
[154] Ibid. 9.

significations of the ritual objects taken from Sufi lodges were modified when they were put into ethnographic museums – their religious connotations were wiped off through attaching folkloric values.[155]

In this regard, the transition of the tomb complex of Mevlana into a state museum sets a very suitable example for this process. Even before the law regarding the confiscation of the religious orders, indeed, Atatürk had a plan for Mevlana's shrine. With all the artistically valuable objects inside the shrine, during one of his visits to Konya, he had envisioned that they would be suitable in a museum setting.[156] A year after this visit, in 1925, the law regarding the closure of religious orders came into effect and he ordered the conversion of the shrine complex into a museum. Division of Education at the time consulted with the director of the Istanbul Archaeology Museum, Halil Edhem, to make use of the "ethnographically and stylistically valuable architecture" and serve the public through transforming it into a state institution.[157] After this process, eventually, the tomb complex was turned into a museum and reopened in 1927[158] with a "secular" image and was named as the *Konya Asar-ı Atika Müzesi* (Konya Museum of Ancient Artifacts),[159] probably in an attempt to prevent any hints regarding the sacred nature of the site. Accordingly, the objects taken

[155] Wendy M. K. Shaw, "Museums and Narratives of Display from the Late Ottoman Empire to the Turkish Republic," 267.
[156] Mehmet Önder, *Atatürk Konya'da,* Ankara: Atatürk Araştırma Merkezi, 1989, 3.
[157] Prime Minister's Archives of the Republic, document 35:42, 24 Kanunevvel 1341 / 3 March 1926, 35:42 in Wendy M. K. Shaw, "Tra(ve)ils of Secularism," 145.
[158] Mehmet Önder, *Mevlânâ ve Mevlevilik*, İstanbul: Aksoy Yayıncılık, 1998, 261.
[159] Erdoğan Erol, *Mevlana'nın Hayatı, Eserleri ve Mevlana Müzesi*. Konya: Anadolu Manşet Gazetesi, 2004, 47.

from the Konya Archaeological Museum added to the Mevlana Museum's collection enhanced the site's status as a museum with not only a burial ground, but also ancient artifacts.[160] The room reserved for the *Çelebi*, the dervish leader, was changed into the museum's director room and it turned the museum into a secular space but with obvious traces of the site's religious past.

Figure 5 - Abdülhalim Çelebi (head of the lodge) welcoming Atatürk in Konya train station prior to 1925. By Erdoğan Erol.

Figure 6 - The inauguration of the museum. By Naci Bakırcı.

[160] Mehmet Önder, "Konya'da Mevlana Dergahı Merkez Arşivi ve Mevlevihaneler," *The Journal of Ottoman Studies* 14 (1994), 138.

Figure 7 - Inscription on the door of the museum: "Konya Ancient Artifacts Museum." By Naci Bakırcı.

As proposed by Halil Edhem, the walls of the former cells of the dervishes were taken down for better lighting and became a display hall next to the primary tomb. Appointed as display and education galleries, small rooms meant for inward meditation, were no more existent. There were also more aggressive transformations that significantly erased the religious nature of the site. As part of the conversion of the site into a museum, a group of graves in front of the entrance were desecrated and removed to create a public courtyard suitable for visitors. These actions eliminated many of the characteristics that made the building a place of worship.[161]

[161] Wendy M. K. Shaw, "Tra(ve)ils of Secularism," 145.

To that end, the underlying purpose of opening the tomb as a museum was more comprehensive than merely making use of an ethnographically valuable building.[162] Although it was inaugurated by the government in order to "preserve the cultural heritage," the act was part of a much wider agenda which aimed to transform this site into a "symbol of the new order."[163] In the past, these dervish lodges were an effective means of converting Turkoman people from Seljuk Anatolia to Islam, and this time, their transformation into museums was a way for the early republican regime to express its strict secularist ideals.[164] The conversion of the tomb complex into a museum, indeed, was a highly politicized undertaking and "a clear statement against the powerful religious brotherhoods."[165] In line with this purpose, the objects in the museum were organized around two main themes, Turkish and Seljuk. By doing so, it was primarily aimed to eliminate the devotional functions of the objects within the museum through wiping away their Islamic essence. Along with these, the image of the Sufi saint, Mevlana, had been re-constructed and he was re-presented as a national hero. The Islamic and Persian connotations his image carried were replaced by those of the "Turkishness" in line with another arrow, "nationalism" of the CHP and he started to be deemed as an outcome of the "Turkish genius." As Mustafa Kemal Atatürk indicated, "Being a Mevlevi was

[162] Ibid., 145.
[163] Ibid., 144.
[164] Ibid., 145.
[165] Wendy M. K. Shaw, *National Museums in the Republic of Turkey: Palimpsests within a Centralized State*, 932

natural to Turkish traditions. The idea of reaching God through turning one's feet and in an active form is a very natural expression of the Turkish genius."[166] Paradoxically, the closing of the lodge was so well rendered that it was reflected as an act of favor made to the Sufi order rather than as an act of suppression. During one of his visits to the museum, Atatürk, again, underlined this notion through the following sentences: "[...] I suggested that we not close this lodge, but leave it open as a museum [...] I see that I brought the command of this poet into fruition. And you see what a fine museum it has become."[167] With this new approach to Mevlana, in Wendy Shaw's words, "He emerged not as a figure in the Persian-Islamic tradition but as an early national hero."[168] Other than being promoted as a "national hero," he was as well promoted as a "great intellectual" through emphasis put on the long-established perception of the Mevlevi lodges as centers of art and science.[169] Even today there are still hints of this perception. In the brief information provided in the museum's website, a specific emphasis is put on the violin exhibited in the museum among many other objects in order to underline the order's art related activities. Additionally, regarding the existence of a globe within the lodge, it is mentioned that: "[T]he objects which draw most attention among many other objects are [...] and a globe utilized to teach astronomy in an era during which Galileo was

166 Mehmet Önder, *Atatürk Konya'da*, Ankara: Atatürk Kültür, Dil ve Tarih Yüksek Kurumu Araştırma Merkezi 1989, 2-3, in Wendy M. K. Shaw, "Tra(ve)ils of Secularism," 146.
167 Mehmet Önder, *Atatürk Konya'da,* in Wendy M. K. Shaw, "Tra(ve)ils of Secularism," 146.
168 Ibid., 146.
169 Rabia Harmanşah, Tuğba Tanyeri-Erdemir, Robert M. Hayden, "Secularizing the Unsecularizable," 345.

sentenced to death."[170] Thus, because the symbolic associations his name carried were suitable for manipulation, the government was able to promote the "universality and tolerance of Mevlana and his philosophy"[171] and his "Turkishness" and to strip him off of his religious connotations. Rumi's tomb, indeed, has reached a high level of historical and cultural international relevance which came as a result of the Turkish state policy through which Rumi's shrine could become the "the non-exclusive property of the nation," since it was projected as a figure of utmost importance to Turkish heritage.[172] Basically this change in function stems from the state's ideology where it was an acceptable purpose for Turks to visit Rumi's tomb as a means to heighten Turkish pride by educating themselves about important figures related to Turkish history.[173] The easily modified image of Mevlana, hence, was one of the main reasons behind the transformation of this site into a state museum in such an early phase of the republican era while all the other lodges remained closed.

The tomb complex was a very convenient stage for the demonstration of the new order's power as well. Not only was the government closing down the tomb complex of a renowned Muslim intellectual, but also was converting it into an institution of the state. With one single act prominent figures of the new

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[170] "Mevlana Müzesi," Museum. Republic of Turkey Ministry of Culture and Tourism, accessed January 5, 2016

[171] Rabia Harmanşah, Tuğba Tanyeri-Erdemir, Robert M. Hayden, "Secularizing the Unsecularizable," 345.

[172] Mark Soileau, "Humanist Mystics: Nationalism and the Commemoration of Saints in Turkey", 262 in Rose Aslan, "The Museumification of Rumi's Tomb: Deconstructing Sacred Space at the Mevlana Museum," 10.

[173] Ibid., 10.

order were able to send clear messages to their opponents both inside and outside of Turkey. It was the publicity of the new and secular Turkey and most importantly a challenge towards religious orders – "the new order was even capable of closing the tomb complex of Mevlana." After the conversion, the existence of the state within the site was apparent through the aspects that gave the site the characteristics of a museum. The objects which had been used by the Mevlevi order for hundreds of years were placed "safely" in glass display cases, keeping visitors at a distance from displays. Additionally, people now had to pay to enter a religious site, go through the security doors and had to follow the itinerary determined by the museum management. With this transformation, pilgrims who went there also became regular tourists and their communication with a "sacred" place started to be controlled by the "museumified context."[174] The connotations attached to a site are derived from its past and present significance. So, when the Turkish government proposed to impose modernity on Turkish culture, one important aspect of it was the museumification of sacred spaces. The Mevlana Museum is a good example of that, where a nationalist government shifting the past purpose of the museum to create a nationalist vision.[175]

2. The Layout of the Mevlana Museum

[174] Ibid., 11.
[175] Ibid., 10.

Figure 8 - Mevlana Museum. By the Ministry of Culture and Tourism.

The Mevlana Museum is originally situated over an area of 6500 square meters, however with later extensions which were made regarding the design, now it covers an area of almost 18000 square meters.[176] The courtyard of the museum is reached through the *Dervişan Kapısı* (The Gate of the Dervishes) is situated on the west side of the complex. Dervish cells are positioned along the walls surrounding the north and west walls. On the south side, after the mausoleums of Matbah and Hürrem Pashas, there is the *Hamuşan Kapısı* (The Gate of the Silent) which leads to the cemetery. Mausoleums of Sinan Pasha, Fatma Hatun and Hasan Pasha are situated on the eastern side of the courtyard next to the *Semahane* (Ritual Hall), masjid and the main section in which the tombs of Mevlana and his family are located. In the courtyard of the convent there are

[176] See appendix A for plans of the museum belonging to three different time periods.

three main structures; the *şadırvan*[177] built by Sultan Selim in 1512, a six-sided marble pool called *Şeb-i Arus*[178] around which dervishes whirl on the death anniversary of Mevlana and lastly the fountain called *Selsebil*.[179]

Figure 9 - Şadırvan in the courtyard of the Mevlana Museum. By the Konya Directorate of Tourism and Culture.

Tilavet Chamber

Tilavet[180] Chamber is the small room adjacent to the main building which used to be the place where the dervishes read the Quran while the Mevlevi lodge had been functioning. After the arrangements made in 1954, calligraphy works were started to be exhibited in the section and at present, it houses the Calligraphy Section with the works of notable calligraphers of the Ottoman period. The

[177] A fountain which used for ritual ablutions and usually located in the middle of a mosque courtyard.
[178] Means nuptial night or the night Mevlana passed away. http://www.kultur.gov.tr/EN,113978/konya---mevlana-museum.html
[179] Konya – Mevlana Museum. Republic of Turkey Ministry of Culture and Tourism. Accessed June 12, 2017
[180] "Tilavet" is an Arabic word which means reading the quran with a beautiful voice and the correct rhythm. http://www.kultur.gov.tr/EN,113978/konya---mevlana-museum.html

Tilavet Chamber and the tomb are connected through a silver door which was added in 1599 by the order of the Vizier Hasan Pasha, the son of the Grand Vizier Sokullu Mehmed Pasha, as the inscription above the door indicates.[181]

Figure 10 - Tilavet Chamber. By the Konya Directorate of Tourism and Culture.

The Tomb of Mevlana

The silver door in the *Tilavet* Chamber connects to the mausoleum hall which is also called the *Huzur-ı Pir*.[182] In this hall, sarcophagi are located on a high platform under the three-domed roof of the section – which is called the *Kibab'ul Aktab* (Dome of the Sages). Whereas graves of six sacred Khorasan men are placed on the platform in the north, on the platforms on the east and south

[181] Mehmet Önder, *The Museums of Turkey*. Ankara: Türkiye İş Bankası Cultural Publications, 1999, 287.
[182] In the presence of the Saint

there are fifty-five graves belonging to the family members of Mevlana and ten graves to the high-ranked Mevlevi dervishes, all covered with richly embroidered covers.[183] Lastly, the graves of Mevlana and and his son Sultan Veled are located right under the green dome. The marble sarcophagi over the graves were donated by Sultan Süleyman in 1565 and the gold embroidered cloths covering the sarcophagi were made by the order of Sultan Abdulhamid II in 1894.[184]

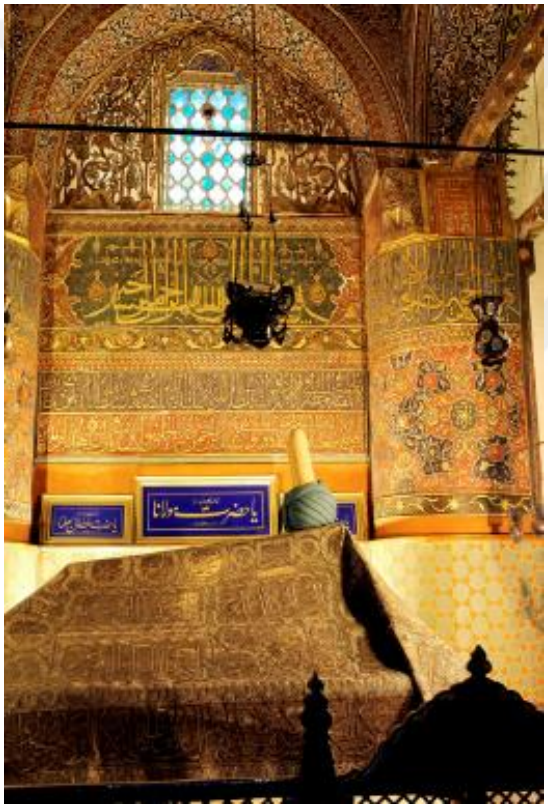

Figure 11 - The tomb of Mevlana. By Naci Bakırcı.

[183] Mehmet Önder, *The Museums of Turkey*, 287.

[184] Naci Bakırcı, Musafa Çıpan, "Mevlana Dergahı," In *Mevlana Müzesi Kataloğu*, edited by Mustafa Çıpan, Istanbul, 2014, 73.

Figure 12 - Inside the tomb complex of Mevlana. By the Ministry of Culture and Tourism.

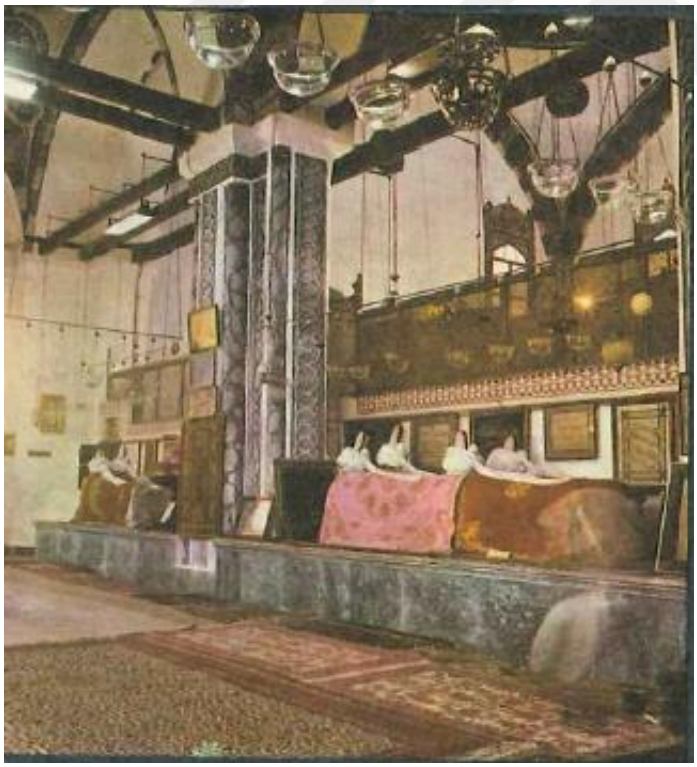

Figure 13 - Tomb complex around 1960. By Mehmet Önder.

Semahane (Ritual Hall)

Constructed during the reign of Sultan Selim II in the sixteenth century along with the mosque, this domed hall was the place where dervishes used to perform the whirling ceremonies called *Semah* before the closure of the lodge in 1925. The plan of the section was preserved in its original state which enclosures the Naat platform where poems devoted Prophet Muammad are read, a place on which musicians used to perform called Mutrib Cells and the gathering sections for both women and men. Today, clothes of Mevlana and some valuable manuscripts are on display in the *Semahane* section of the museum along with a small model of Kaaba in the center.[185]

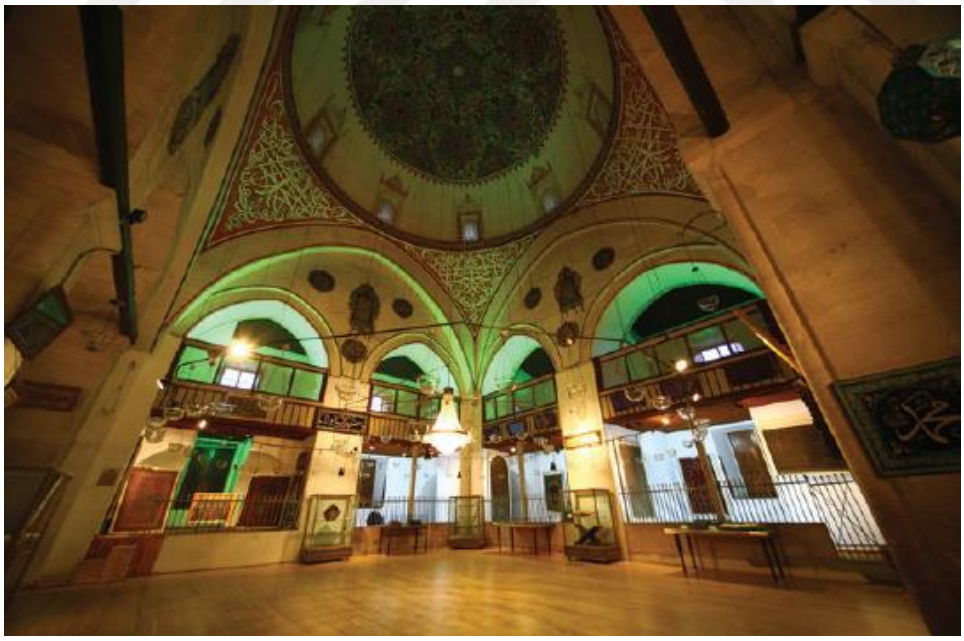

Figure 14 - Ritual hall. By the Konya Directorate of Tourism and Culture.

[185] Mehmet Önder, *The Museums of Turkey*, 289.

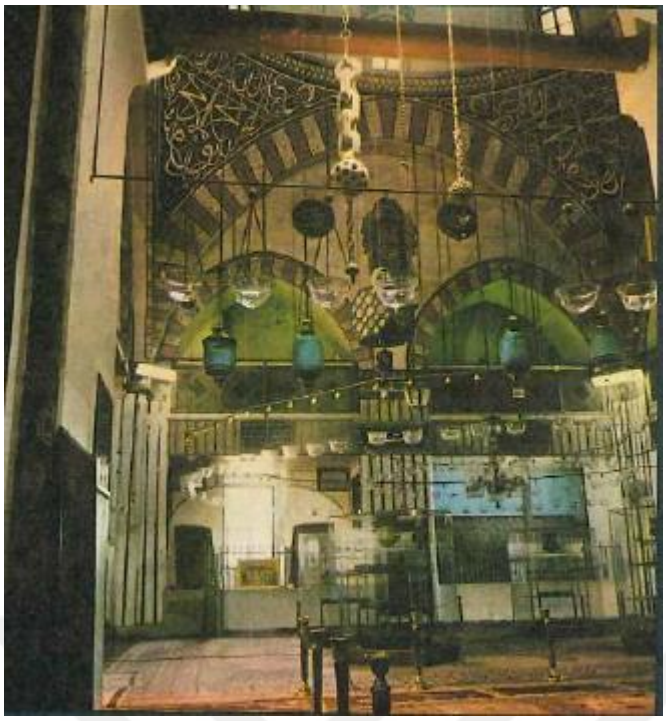

Figure 15 - Ritual Hall around 1960. By Mehmet Önder.

Masjid

The small mosque or the masjid with a single balconied minaret and a marble niche was built upon the order of Sultan Selim II in the sixteenth century is situated on the west side of the *Semahane*. Prior to 2014, rugs and wooden doors were exhibited on the walls of the masjid and inside the ten glass display cases examples of calligraphy, binding and gilding were on display.[186] Following the arrangements made in 2014, nevertheless, the masjid was opened to

[186] Mehmet Önder, *Mevlana Müzesi Rehberi. Istanbul: AjansTürk Kültür Yayınları Serisi, 1962.* 32.

prayers and the exhibited works were removed to the other parts of the museum.[187]

Figure 16 - Masjid prior to 2014. By the Ministry of Culture and Tourism.

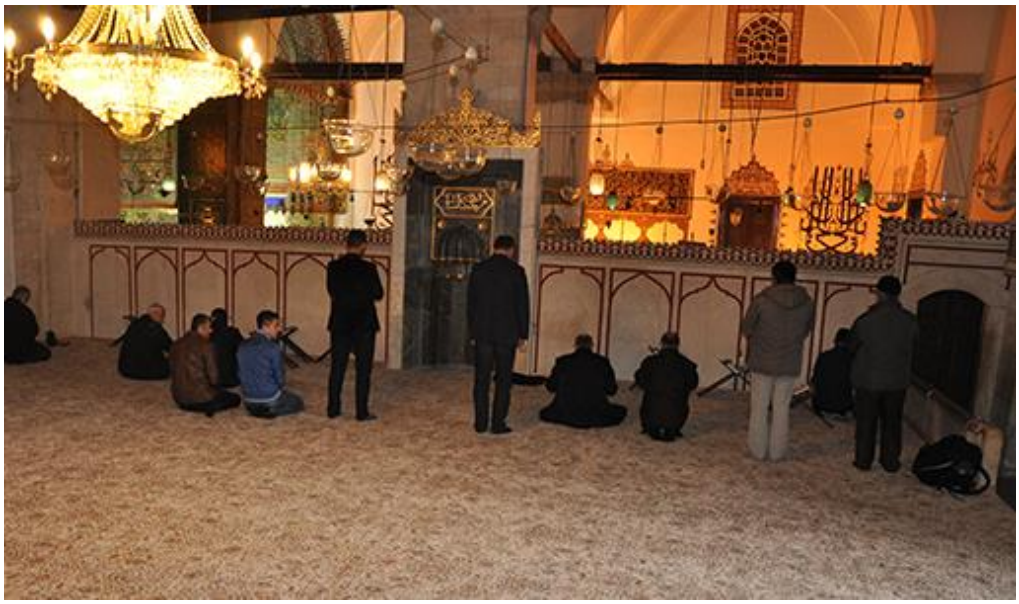

Figure 17 - The current stance of the masjid. By *Yeni Şafak Newspaper*.

[187] *Mevlana Dergahı (Müzesi)*. Konya: T.C. Konya Valiliği İl Kültür ve Turizm Müdürlüğü Yayınları, 2015, 17.

Matbah-ı Şerif (The Kitchen)

Situated on the south west corner of the convent, the kitchen was built in 1548 during the reign of Murat II. Until the conversion of the lodge to a museum, it was the place where the food for Mevlevi dervishes was prepared albeit the function of the kitchen was much more than this. It was where novice dervishes underwent suffering for 1001 days by working in the kitchen and made vows prior to getting accepted to the order.[188] After becoming a museum, this section of the museum went through a restoration in 1990 and today the kitchen routine of the dervishes is demonstrated with mannequins.[189]

Figure 18 - Dervish mannequin on display in the kitchen of the lodge. By the author.

[188] Mehmet Önder, *Mevlana and the Mevlana Museum. Istanbul: Akşit Culture and Tourism,* 1990, 67.
[189] Konya – Mevlana Museum. Republic of Turkey Ministry of Culture and Tourism. Accessed June 12, 2017,

Figure 19 - Kitchen of the lodge. By Ali Uzay Peker.

The Dervish Cells

Seventeen small cells each with a small dome and chimney, built in 1584 by Sultan Murad III, were the places where the dervishes live in. Until the arrangements made in 2011, the cells were utilized to display rugs and fabrics belonging to the Seljukid and Ottoman periods.[190] In 2011, eight of the cells were re-arranged with the themes of Shams of Tabriz, Foundation Scribe, *Sertarik* Chamber, *Türbedar* Chamber, *Çelebi* Chamber, *Hücrenişin*, Sultan Veled, *Aşçı Dede* Chamber;[191] and the others were organized to exhibit Mevlevi clothes,

[190] Ibid.

[191] "Sertarik Chamber: Sertarik is the title given to the deputy of the Master Çelebi, the senior dede who is the Sheikh of the Konya Mevlevi Lodge.
Turbedar Chamber: Türbedar is the dede who is responsible from the maintenance of Mevlana's tomb in Konya and of Semahane.
Çelebi Chamber: In the Mevlevi tradition those who descend from Mevlana called "çelebi."
Hücrenişin: In the Mevlevi tradition, the dervish who completes his 1001 days of suffering is granted the title of "dede." The *dede* is also called "hücrenişin" after moving into his cell.

lodge items, examples of calligraphy, musical instruments belonged to the lodge, candles and lamps.[192] The last modification regarding the organization of the dervish cells occurred in 2014, when the live Quranic recitation was started in one of the dervish cells with a *hafiz* dressed as a dervish, in an attempt to revive the tradition according to the Museum's brochure.[193]

Figure 20 - Dervish cells. By the Konya Directorate of Tourism and Culture.

Aşçı Dede Chamber: Aşçı Dede, who has the highest rank within the lodge after the Sheikh, is responsible from all activities and also order of the lodge including the education of novice dervishes." Taken from the labels in the museum.

[192] *Mevlana Dergahı (Müzesi)*. Konya: T.C. Konya Valiliği İl Kültür ve Turizm Müdürlüğü Yayınları, 2015, 19.

[193] Ibid., 19.

Figure 21 - Inside of one of the dervish cells. By *Tripadvisor*.

Figure 22 – A dervish mannequin in a dervish cell. By *Tripadvisor*.

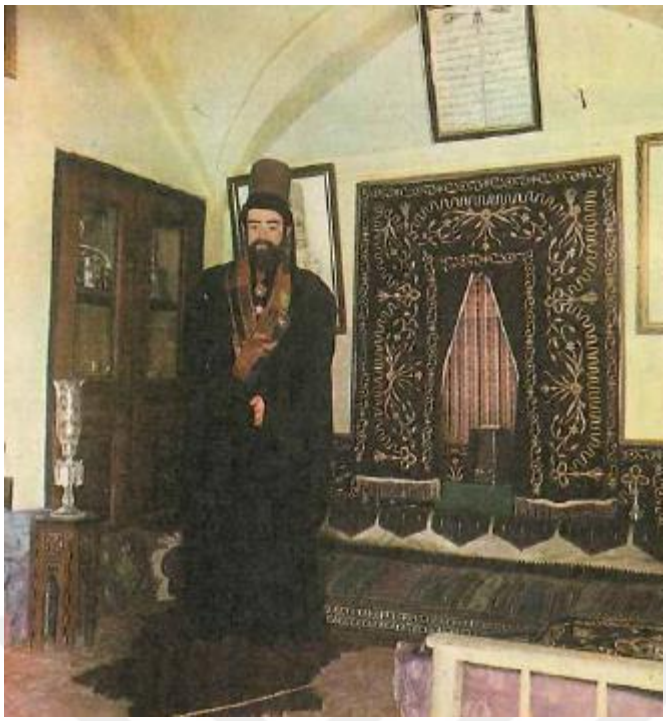

Figure 23 - One of the dervich cells around 1960. By Mehmet Onder.

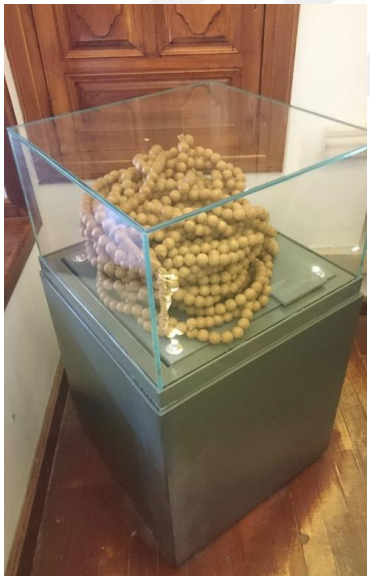

Figure 24 (left) - Invocation prayer beads. By *Tripadvisor*.

Figure 25 (right) - Incense burner. By *Tripadvisor*.

CHAPTER 4

CURRENT STANCE OF THE MEVLANA MUSEUM THROUGH MEDIA SOURCES AND IN-SITU OBSERVATIONS

1. The Situation of the Mevlana Museum After 1950s

After the strong secularization efforts of CHP, 1950s marked the history of Turkey as an era of "liberalization" and "populism" with the leadership of the opposing Democratic Party (Demokrat Parti, "DP") of Adnan Menderes. After 27 years of the CHP period, starting from 1950, Turkey was to experience a totally new understanding of governing and communicating with the public. One way of reaching the public was certainly through religion since it was highly suppressed during the CHP period. DP benefited from the reactions emerged as a response to strict secularist policies of the former party and implemented new policies embracing Islam – although this political utilization of religion was

merely superficially realized without attempts to undermine the secular identity of the republic. To that end, although the liberalization of the state policies to a certain extent "allowed for a wide range of religious expressions and associations, it did not end the formal ban on Sufism."[194] Thus, with a certain relaxation of the secularist policies during the DP government, in 1954, the name of the museum was changed to *Mevlana Müzesi* ("Mevlana Museum") from the Konya Ancient Artifacts Museum and has remained as such since then.[195] Compatible with this decision, the "ancient artifacts" that were not related to Mevlana were removed from the display cases hence making the change in the name even more obvious. From that moment onwards, the word "Mevlana" could exist side by side with the word "museum" and the tomb complex officially became the museum of a man whose fame entails strong religious connotations.[196] When 1980s came, nevertheless, the Islamist policies were not superficial anymore but rather started to be felt very intensively. Despite the fact that the rise of the Islamist tendencies in the political arena had not been felt much extensively in the Mevlana Museum taken into account that there had not been major changes during this period, there were certainly minor changes regarding the architectural organization of the complex such as the reconstruction of the ablutions fountain alongside the graves which had

[194] Sami Zubaida, "Turkish Islam and National Identity" 12.
[195] Ferruh Gerçek, *Türk Müzeciliği*, Ankara: T.C. Kültür ve Turizm Bakanligi Yayinlari, 1999, in Wendy M.K. Shaw, "National Museums in the Republic of Turkey," 933.
[196] Mehmet Önder, "Konya'da Mevlana Dergahı Merkez Arşivi ve Mevlevihaneler", 138.

been removed during the early republican period.[197] Although no major changes occurred in the museum during 1980s, there are newspaper articles that foreshadow the current stance of the relationship between the state and the museum. An article in the *Cumhuriyet Newspaper* from 1989 titled "Who should organize the Mevlana commemorations?" demonstrates the conflict between the Tourism Association of Konya and the Ministry of Culture in Turkey. According to the article, the commemorations had been organized by the Tourism Association of Konya mentions since 1959 until the Ministry of Culture took this mission away from it. The association's one of the board members, Mehdi Halıcı, clearly indicates that the action is incompatible with the government's "secular" identity:

> Until now, we have only approached the commemorations taking into account its touristic value but not through a religious point of view. […] The intervention of a secular government in Mevlana commemorations is nothing but a political play. […] They strive to attach Mevlana religious connotations. However, Mevlana did not purport to be a religious man. He was a Sufi poet and philosopher. He went to the mosque only seven times in his entire life.[198]

This quote, in fact, summarizes the debates which will surround the museum in the upcoming years. Carrying the early republican mindset, it touches upon the "secular" identity of the state and state institutions and also questions the religious personality of Mevlana. One point Mehdi Halıcı misses is the fact that the political plays were nothing new for the museum from which the main

[197] Wendy M. K. Shaw, "Tra(ve)ils of Secularism," 146.

[198] Necati Güngör, "Mevlana törenlerini kim hazırlamalı?" *Cumhuriyet*, December 15, 1989, accessed April 10, 2017. See Appendix B.

argument of this quote stemmed. Another article published in the *Cumhuriyet Newspaper* which is about President Turgut Özal's participation in the commemoration ceremonies of Mevlana in 1988, provides another glimpse of the approach adopted towards Mevlana during those years. In the article, which is about Atatürk's interest in Mevlana, the president defines Mevlana as someone "who has an outstanding intelligence that can interpret Islamic morals in the best way" and also refers to one of Atatürk's speeches about Mevlana in which he defines him as "a reformer who adapted Islam to the Turkish spirit."[199] As the latter quote shows, apart from president's clear description of Mevlana as a "Muslim intellectual," his ethnic identity also came under scrutiny in the newspapers of the period. Especially before the 1980s, the most common description of Mevlana was "the Great Turkish Philosopher" in the articles. The emphasis is generally on the "Turkishness" of Mevlana and not surprisingly any of the articles mentions his Persian origins. Although a few articles highlight the Islamic connotations his name carries, it is neither explicit. In 1988, nevertheless, an interesting debate regarding the origins of Mevlana sparked among the intellectuals of the time. The debate starts with the renowned poet Melih Cevdet Anday's comments on Mevlana's proficiency as a poet and whether he was Turkish or not. During an interview, he first acclaims that "Mevlana is a very bad poet who has written his poems in Persian […] "*Mesnevi* was full of obscene poems […] Mevlana is an extremely overrated poet." then,

[199] Tuncay Özkan, "Konya'da Şeb-i Arus'u izledi: Özal'a Et-Balık'tan 25 kurban," *Cumhuriyet*, December 11, 1989, accessed April 10, 2017, see Appendix C.

responds to the question regarding the ethnicity of the poet as follows: "Mevlana was a Persian poet. We all know that he immigrated to Anatolia from Persia. How can we call someone who was raised in a Persian culture and wrote in Persian, a Turkish poet?"[200] After the publication of this provoking interview of Melih Cevdet Anday, the issue found itself place in the headlines for days as the "Mevlana Fight."[201] Although some of the intellectuals of the period supported him, majority of them responded the poet in a very harsh way by even saying that "[i]t is an insult to the Turkish culture," or "[p]eople who cannot understand Mevlana should not be talking about him." At the end, the discussion came to a conclusion with the statement of the consul of Iran, Mir Cafer Zaferanci:

> It does not matter whether Mevlana is a Turk or Persian. From my point of view, the important thing is that him being a Muslim wise man who truly believes in the unity of God and the doomsday. What surprises me about this discussion is that you spend your time by discussing whether he was a Turk or Persian. It does not solve anything. What matters is to understand his teachings and benefit from them.[202]

Other articles published in the *Cumhuriyet Newspaper* during the same years also reflect the concerns of the same time period.[203] In one of those articles dated 1988, a renowned poet Cemal Süreya asks in a cynical tone, "Are we now

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[200] Aydın Özdalga, "Mesnevi Poşetlik," *Milliyet*, February 5, 1988, accessed April 10, 2017, see Appendix D.
[201] Aydın Özdalga, "Mevlana kavgası büyüdü," *Milliyet*, February 4, 1988, accessed April 10, 2017, see Appendix E.
[202] "Mevlana," *Milliyet,* February 6, 1988, accessed April 7, 2017, see Appendix F.
[203] See Appendix G.

revoking the citizenship of Mevlana?" therefore referring to people such as Nazım Hikmet whose citizenship were revoked due to their worldview.[204] The importance of this discussion lies in the aspect that for the first time since the foundation of the republic, after more than 50 years, someone in Turkey brought up the uncontested facts about Mevlana for discussion. Although this incident does not seem to affect the tendency to define Mevlana as a "Great Turkish philosopher" – since this definition continues to exist in the later newspaper articles – it certainly reflects the changing conditions in Turkey.

Today, the tomb complex of Mevlana, although defined as a museum, continues to be a "pilgrimage center" for many visitors coming from all around the world. Since 2001, the Justice and Development Party (Adalet ve Kalkınma Partisi, "AKP") government has been in power in Turkey and exhibits strong Islamist tendencies – even more than those of 1980s – which primarily favors the orthodox Sunni sect of Islam. From this Islamism of the AKP, the Mevlana Museum has also been affected. In this respect, as it was once done in the early republican era, a new image was again given to Mevlana: a more religious one in contrast with his previous image which emphasized him as an intellectual. This religious image newly created for Mevlana is a Sunni one in accordance with the ideals of the current government. After 2000s, in this respect, the Mevlana Museum provides the researcher with a fruitful ground to observe the changing trends in the Turkish political scene.

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[204] "Sanatçıların Vatandaşlık Sorunu," *Cumhuriyet*, March 21, 1988, accessed April 10, 2017, see Appendix I.

2. Reflections on the Media

In one of the online forums, the debate on "ticketing the sacred" in the Mevlana Museum draws attention with its interesting content. The headline of the discussion is "Entrance to the Mevlana Museum should be free!" and majority of the individuals who participate in the discussion defend the view that it is not proper to pay to enter a sacred site to pray.[205] The discussion draws attention with the passionate attitude of the people who wrote on the website:

> Entrance to sacred sites should be free. My family and I go to the site just to pray, we are not even interested in the museum part. How come we have to pay to pray?
>
> [I]t is interesting that dervish lodges which were closed by the *tekke* and *zaviye* law can be opened as museums. It is so greedy.
>
> [T]here are people who do not go to the Mevlana Museum just because of the ticket price. When they die, are people not going to pay for rejecting visitors from the place of Mevlana – who says "Come, whoever you are" – by saying that "You are not welcomed if you do not have money!"

As these quotes also indicate, even though there are few people asserting that the tomb complex of Mevlana is definitely a museum, the discussion is concentrated around the view that it is actually a "sacred" site. Majority of the

[205] "Mevlana Müzesi Girişi Ücretsiz Olmalıdır!" *Wow Turkey*, Accessed April 7, 2017.

people touch upon the improperness of paying to enter a religious site and express their discomfort about not being allowed to pray within the tomb complex in a very clear manner. What is interesting here is the fact that people felt the need to discuss this issue in 2011, 84 years after the opening of the museum. Although the basis of this need is not possible to determine, it is highly probable that the recent atmosphere in Turkey which also surrounds the Mevlana Museum might have led the people to feel the need to discuss the subject on an online forum.

In line with the spirit of those discussions, in the following years fundamental changes happened in the Mevlana Museum. In this respect, 2014 was a crucial year for the Mevlana Museum since the tension between the "sacred" and the "secular" started to be felt intensely due to the increasing intervention of the dominant power in the museum. First, it started with the debate on whether the masjid of the museum should be opened to the public for worshiping or not. The debate was initiated by the General Director of the Charitable Foundations, Adnan Ertem, with a speech he gave in January 2014 for an article titled "Should Mevlana Museum be opened for prayer?" published on the *Hürriyet* Newspaper:

> Mevlevi order can only be understood both through *Sema* and prayer. If a Westerner comes to Turkey, researches on the Mevlevi order and only watches the *Sema* – which is the case generally – he would think that "Mevlevis do not perform prayer." People also want to pray within the

> tomb complex. It should be reminded that Mevlevism is not merely a folkloric element which is consisted only of *Sema*.[206]

With this speech he not only justifies the act of performing prayer within the museum, but also highlights the Islamic facet of the Mevlevi order – instead of the folkloric one which was used to be underlined during the Republican period. In a similar vein, the president of the Konya Culture and Arts Association, Mehmet Çıpan, said that "The decision of allowing the visitors to pray within the museum should have been made much earlier. We have been telling it for years, Mevlana was a Muslim wise man and all his work is about the Quran."[207] Shortly after these initiatives, the masjid was opened for prayer one month later, in February 2014, and it was announced as the "First prayer in the Mevlana Museum after 89 years" by a news agency. In this article which puts special emphasis on the length of the time period during which the museum was closed, Konya Culture and Tourism Directorate Mustafa Çıpan clearly underlined that the intention of this action was to make the tomb complex to "gain its original function which has been ceased for the last 89 years."[208]

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[206] Meltem Özgenç, "Mevlana Müzesi İbadete Açılsın mı?," *Hürriyet*, January 30, 2014, accessed January 5, 2016, see Appendix J.
[207] Sami Atıcı, "Mevlana Müzesi İbadete Açılıyor," *Anadolu Telgraf*, January 30, 2014, accessed April 7, 2017, see Appendix K.
[208] Abdullah Doğan, "Mevlana Müzesi'nde 89 yıl sonra ilk namaz," *Anadolu Agency*, March 3, 2014, accessed Jaunary 5, 2017, see Appendix L.

Figure 26 - The first prayer after the new regulation in 2014. By *Yeni Şafak Newspaper*.

The Director of the Mevlana Research Institute in Selçuk University, Associate Professor Nuri Şimşek, also expressed his opinions on the same subject:

> Prior to 1925, people used to pray in the tomb complex of Mevlana [...] One may think that it [the opening of the masjid] should have been done much earlier. However, it is more proper to say that it was meant to be opened now. [...] If it is a masjid, then it is more than natural to pray there.[209]

These news, hence, establish a positive correlation between the closing of the tomb complex and the foundation of the republic through attaching negative associations to the latter such as hostility towards the religious institutions and most importantly religion itself.

The act of opening the masjid for the prayer, in a way, brings the sacred – secular discussion to an end. The museum, from that moment onwards,

[209] Ahmet Çakır, Mustafa Özçelik, "Dergah'ta namaz," *Konya Yenigün*, February 28, 2014, accessed April 5, 2017, see Appendix M.

unquestionably becomes a more "officially sacred" place since a masjid, a place of worship, was opened within the site where people can go to perform prayer, recite the Quran and pray. In line with this new arrangement, during the same month, Mustafa Çıpan announced the start of the live Quranic recitation in the museum, underlining the historical origins of the practice:[210] "The live Quranic recitation was started in the museum with the hafiz[211] and imams who are elected by the office of the mufti[212] in order to revive the tradition which had been in existence for hundreds of years before the closure of the shrine."[213] After the initiation of this new practice, the municipality of Konya launched a website specifically created to select people for the Quranic recitation duty in the Mevlana Museum – probably in an attempt to indicate that it was a step taken seriously by the governmental authorities. Thus, primarily caused by those two major changes, the museum found itself in a controversial situation in the beginning of 2014, revealing the fact that for another time in history it became a powerful means for political image making.

Changes which occurred in 2014 in the Mevlana Museum were not only limited to the opening of the masjid and start of Quranic recitation in the museum, but also involved another issue closely related to those changes –

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[210] Ahmet Çakır, Mustafa Özçelik, "Dergah'ta namaz," *Konya Yenigün*, February 28, 2014, accessed April 5, 2017, see Appendix M.
[211] A Muslim who knows the Koran by heart.
https://en.oxforddictionaries.com/definition/hafiz
[212] A Muslim legal expert who is empowered to give rulings on religious matters.
https://en.oxforddictionaries.com/definition/mufti
[213] Abdullah Doğan, "Mevlana Müzesi'nde 89 yıl sonra ilk namaz," Anadolu Agency, March 3, 2014, accessed Jaunary 5, 2017, see Appendix L.

"ticketing the sacred." As the debate on the online forum also points out, discussions on ticketing practice in the Mevlana Museum had already started much before the opening of the masjid. After the masjid, making the museum entrance free became even more inevitable since masjid converted the museum into an "officially sacred" site. Towards the end of 2014, therefore, the free admission practice was initiated on December 7, the first day of the 741st Mevlana Commemoration Week. In one of the online newspapers in Turkey it is announced with the headline, "The Prime Minister said, the Entrance to the Mevlana Museum Became Free,"[214] thus, creating a direct correlation between the sanction power of the prime minister on the museum's internal operations.

Most of the abovementioned reflections of the changes regarding the Mevlana Museum in the media, indeed, were epitomized in an article published in one of the local magazines of Konya, Konya Life, utilizing a quite defensive language. The headline of the article is "It is Huzur-ı Pir, Not Mevlana Museum,"[215] although there is not any reference to the choice of this title in the article. The article basically compiles the news touched upon the previous paragraphs regarding the Mevlana Museum which has received negative reaction primarily from the secularist segment in Turkey and then explains the reasons behind the recent changes in the museum. First, it defends the changes

[214] "Başbakan Söyledi, Mevlana Müzesi Girişi Ücretsiz Oldu," *Haberler*, December 7, 2014, accessed April 7, 2017, see Appendix N.
[215] "Mevlana Müzesi Değil Huzur-ı Pir," *Konya Life,* April 22, 2014, accessed April 7, 2017, see Appendix O.

made by the museum director, Yusuf Benli, during the last renovation by saying that they went to the "Huzur-ı Pir"[216] to conduct research on the recent arrangements and that they found out that the place became a "better" place after the renovation. Then, it justifies the opening of the masjid and the initiation of the live Quranic recitation practice within the museum giving references to the historical origins of those practices through the utilization of the quotes of Adnan Ertem, Mehmet Çıpan, Mustafa Çıpan and Nuri Şimşekler.

3. In-Situ Observations

Besides the text and media sources about the Mevlana Museum, in-situ observations are equally fruitful in terms understanding the current situation of the museum at a wider extent. Thus, the last part of this chapter draws upon two visits of weekly duration to Konya made in 2016. Expectedly, in terms of feeling the controlling power over the museum, the results achieved through the in-situ observations, indeed, are very similar to ones attained by media analysis. First of all, when one enters the museum, what draws attention in the first place is the long waiting line with visitors ready to take photos and videos of the hafiz in front of the room where the recitation is held. Hafiz recites the Quran during the hours the museum is open (from 09:00 to 17:00) in one of the rooms which was designed for an ethnographic display during the last

[216] "In attendance of the Pir." Pir meaning "a Muslim Saint or holy man." https://en.oxforddictionaries.com/definition/pir

renovations.[217] Originally, these rooms were used as dervish cells where dervishes used to live before the complex became a museum. After the remodeling, some of the rooms were started to be utilized to exhibit a variety of objects used by the Mevlevi order while the others for an ethnographic display. After the renovations, indeed, there was a mannequin placed in today's recitation room representing a Mevlevi dervish. After the Quranic recitation decision in 2014, however, the mannequin was replaced by the hafiz. Now, the hafiz wears a dervish costume which is similar to the costume worn by the dervish mannequin before (Figures 19 and 20). With this act, thereby, the hafiz becomes the ethnographic display himself. At this point, it is important to touch upon the issue of ethnographic display which has been criticized intensely in recent years. The focus of those criticisms is generally the fact that ethnographic displays render the current traditions of people as "things from the past" and hence alienates them from their own culture. In this case, then, how should we read the act of putting the hafiz inside one of the ethnographic display rooms with the dervish outfit? According to the observations it is difficult to assert that there is such a thing as making people distance themselves from their own culture. It could be that the ideals which are rendered in the museum are so well formulated that ethnographic display could make the visitors meet at a common ground – religion – instead of alienating them.

[217] No information could be found regarding the exact year.

Figure 27 - Live Quanic recitation in the museum. By *Yeni Şafak Newspaper*.

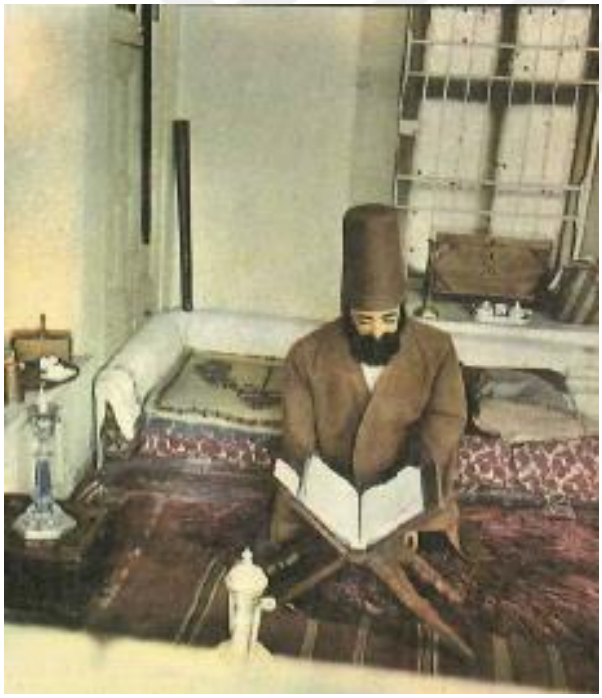

Figure 28 - A dervish reading the Masnawi. By Mehmet Önder.

Other than the live Quranic recitation – which is a salient ideological manifestation – the museum provides the researcher with other details which

reveal the effects of the changing attitude towards the tomb complex of Mevlana in the public mind. Although the exact beginning date of the practice is not known, Mevlana Museum's being open to public seven days of the week, including national holidays, can be deemed as a part of a wider agenda of attaching the museum a more "sacred" appearance. This privilege of accessibility granted to the Mevlana Museum creates new significations through which the public is directed to the idea that "it is not a state museum, but a sacred space" because "shrines, as religious sites, should be open to the public 24/7, not merely within the working hours." This approach, in fact, is further strengthened by opening the masjid inside the museum and making the entrance free. Although these new practices have been clearly announced by the media and have already provided a fruitful ground for analysis, it was nevertheless interesting to observe the direct results of those interventions. During the weeks of research conducted in 2016 and 2017, towards the closing of the museum (around 16:45) most of the days, local people of Konya entered the museum and directly went to the masjid part to pray. When the entrance was not free, people could not do that. Therefore, it was further confirmed that the opening of the masjid and making the entrance free were two inseparable acts. Similarly, visitors have to put on galoshes when they enter into the museum – the part where the tomb of Mevlana is located in. This is again another indicator regarding the way museum authorities choose to project the museum, again not as a typical, "secular" museum, but more as a religious site.

Other than these, the way visitors perceive the museum constitutes another part of this study. In that respect, the most remarkable finding would be people's will to pray within the museum. Majority of the visitors who go to the Mevlana Museum and even the security guards consider the complex as a shrine where people specifically go to pray. Visitor behavior within the museum is shaped around the notion that the museum is a "sacred" site. For instance, even though there are no rules regarding the utilization of headscarves, majority of the visitors put on headscarves when they enter to the museum. More interestingly, they seem like they do it not as an intentional manifestation of their ideals but more as a reflex which people show when they enter sacred sites.

Figure 29 - Headscarf box in the entrance of the museum. By the author.

Likewise, visitors touch the glass display case within which the beard of Prophet Muhammad, *Sakal-ı Şerif*, is displayed in the center of one of the sections of the museum and pray around it. The interesting situation here is the fact that museum personnel let people touch a glass display case and worship inside a museum – taking into account that such practice is generally strictly prohibited in other state museums.

Figure 30 - Visitors around the model of Kaaba in the Ritual Hall. By the author.

Lastly, the way visitors react to the fountain located in the courtyard as well, reveals another dimension through which the visitor perception of the museum is revealed. The original fountain was from the Seljukid period, however it was demolished and replaced with a new one in 2013 with the controversial decision of the museum's director which caused many debates. This being the case and the water in the pool being regular municipality water without any specific historical meaning attached, visitors still pour the water taken from the

fountain into bottles to take it with them as if it was consecrated water (Figure 21).[218]

Figure 31 - Visitors taking water from the fountain. By the author.

The most important function of these in-situ observations was to consolidate what the text and media sources have been signaling – the utilization of the museum as a means of political propaganda as it has been done since the very first day it was turned into a state museum. All these in-situ observations, text and media sources, however, have been fruitful in terms of revealing merely one side of the coin, the side whose intention is to create a web of new significations in the minds of the ones who are exposed to the changes regarding the Mevlana Museum. However, there is also the other side of the coin as mentioned in the previous paragraph: the visitor perception. In-situ observations certainly provide a glimpse into the visitor perception of the museum since they sort of transformed the intangible into something tangible

[218] "Mevlana'nın bin yıllık 'Gül Bahçesi'ne inşaat," *Gazete Duvar,* April 12, 2017, accessed March 10, 2017, see Appendix P.

and made us realize the fact that the majority of the visitors deem the museum as a sacred site (Figure 22).

Figure 32 - Visitors praying in the Mevlana Museum. By the author.

However, when it comes to reveal the reasons behind this specific behavior, nevertheless, these observations unfortunately do not lead us to any concrete resolution since there is no reference point which would enable us to evaluate the difference between the past and the present. For this observation to be useful in terms of understanding the underlying reasons of the visitor behavior, a comparative analysis is needed which includes the visitor perception of the previous periods.

There are academics who assert that because the "sacred" nature of the museum is not erasable, visitors perceive the site as a religious site,[219] or there are others who believe that this kind of behavior was shaped through the constant exposure to the existence of the controlling power within the museum.[220] Although it can be claimed that the interventions such as the opening of the masjid, making the entrance free, live Quranic recitation are salient acts majorly responsible for leading the visitors to act in the museum as if the place is a shrine but not a state institution, it is not possible to comment on the origins of such behavior.

Another issue subject to analysis about the museum is the museum narrative and in what respects the site is still museum-like. Because, although the site has been becoming more "sacred" in some aspects as the above observations demonstrate, at the end it has a museum status and thus exhibits certain museum features. Interestingly, when the ways in which the museum narration contributes to the "sacredness" of the place is examined within this framework, it is seen that the findings are not totally compatible with the results of the observations. Museum narration today is primarily focused on explaining the objects belonging to the dervish lodge and Mevlana himself but not on the history or philosophy of Mevlevism.

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[219] See Rose Aslan, "The Museumification of Rumi's Tomb."

[220] See Rabia Harmanşah, Tuğba Tanyeri-Erdemir and Robert M. Hayden. "Secularizing the Unsecularizable."

Figure 33 - Explanatory text about the Mevlana Museum at the museum entrance. By the author.

As it is mentioned in Chapter 3, while in the dervish cells objects which used to belong to the dervish lodge are exhibited, in the Ritual Hall, the belongings of Mevlana, manuscripts and a model of Kaaba with the beard of Prophet Muhammad inside are on display. Labels of those items are descriptive and aimed at providing descriptive information on the objects. The way the objects are rendered is independent from the context and does not highlight the spiritual aspects of the site. In that respect, the museum is very similar to the old times as the earlier guidebooks of the museum indicate. Indeed, it could be even claimed that the current narrative of the museum still reflects the early

republican vision of treating the museum as an area where culturally valuable objects are displayed without any implication of religious connotations.[221]

Figure 34 - Inside of one of the dervish cells. By *Tripadvisor*.

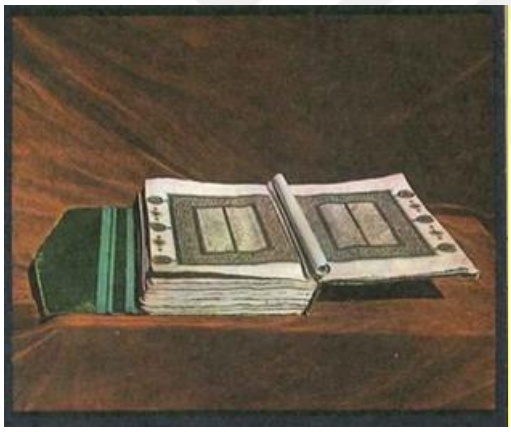

Figure 35 (Right) - One of the manuscripts which was on display during 1960s. By Mehmet Önder.

Unlike the others, one display method that can be said to be contributing to the "sacredness" of the place is the model of Kaaba in the center of the ritual hall with the beard of the prophet Muhammad inside with nothing else

[221] See Appendix R for different examples of explanatory texts in the museum.

displayed around the object. With this display method which attaches a more privileged status to the model and the beard, people unconsciously circumambulate the model as it is done around the actual Kaaba in Mecca and hence, imitate a ritual act.

Figure 36 - Beard of Prophet Muhammad (*Sakal-i Serif*) on display in the Ritual Hall. By *Tripadvisor*.

Figure 37 - Visitors circumambulating the model of Kaaba and the beard of Prophet Muhammad. By the author.

The narrative of the museum, thus, does not constitute a significant part in political image making. The site's becoming a more spiritual place is not directly related to the narrative of the museum, but it is realized through several other interventions which were mentioned in the previous paragraphs. After all, the tomb complex is still working as a museum at some level: even though visitors do not have to pay for tickets they still have to get a ticket at the entrance, go through the security doors and follow the itinerary determined by the museum management, additionally, objects are displayed in a museum setting, labels exist alongside the objects and do not contribute to the "sacredness" of the space. Hence, although on the one hand the site seems like it has been converted into a "sacred" space, on the other hand it still carries non-spiritual and museum-like aspects which contradict with the intended image of the museum.

Figure 38 - Visitors passing through the security doors. By the author.

There is another phenomenon which reflects an important facet of the transformations that the museum has been going through: gendering of the space. When the site was a dervish lodge it used to be a gendered space which was in service of men, however, with the site's conversion into a museum, it went through a sharp de-gendering process resulting in both men and women having equal access to all parts of the tomb complex. Going into a museum is a performative act which is directly affected by transformation processes and in that sense, observations which were conducted in 2016 were useful in understanding what happens to a space when it is converted into a religious place in terms of its relation with genders. Although with the museumification process in 1927 everybody had access to the tomb complex regardless of gender, the re-opening of the masjid in 2014 has changed this situation and in a way has re-gendered the space for another time in its history. In Islam, men and women worship in separate sections to evade physical interaction and as a result, mosques have become male-gendered spaces in which both genders do not interact on an equal basis. When the masjid was opened for prayers in the museum, the segregation of women happened simultaneously as expected. While, prior to an opening of a worship place within the museum women had equal access to every part of the site as men, after the masjid, their spatial integration with the museum has become limited. This new facet of the museum was quite explicit during the observations. Although there is no sign prohibiting women from entering the masjid part which was once a display hall, people who

are familiar with Islamic traditions do not enter there. Additionally, since the section is crowded only with men, it would most probably be intimidating for a woman - even if she is not familiar with Islamic traditions - to walk there and sit down to pray with others. Therefore, becoming a more spiritual space not only affected people's perception of the site, but their access to the site, as well.

The creation of a place – especially a sacred place – helps shape the identity of the people who belong there given that places and identity are closely related concepts that strongly influence each other. In this respect, the republican era in Turkey very quickly altered the sacred identity of holy sites. The dramatic transition from a theocratic state to a secular one had strong impacts in every sphere but this transition was most visible in sites with religious associations. In that sense, Mevlana Museum as a reflector of its era sets a great example for this phenomenon where the transition of the microcosm of a museum shows the dramatic political change within an entire country. As Aslan underlines, "The Mevlana Museum itself mirrors the past of the Ottoman Empire as well as the present and future of the Turkish Republic."[222]

[222] Rose Aslan, "The Museumification of Rumi's Tomb, 14.

CONCLUSION

The principal purpose of this thesis was to analyze the utilization of the Mevlana Museum in rendering political ideologies, especially during the last decade. Since it is a site which was and is still very important for the Muslim community and the followers of Mevlana worldwide, its conversion to a state institution and the events aftermath have been complicated. One of the reasons that the process has been this complicated was the strategy utilized during the foundation of the Republic of Turkey. It was a project of erasing the traces of the old regime, thus, the newly founded republic had to differentiate from the former one in every sense and religion was one major area that it could achieve this objective. It was now, the new, secular Republic of Turkey against the old, religion based Ottoman Empire. The tomb complex of Mevlana, therefore, was a great place for the demonstration of new Turkey's image. While the "sacred" tomb complex represented the Ottoman Empire, the "secular" Mevlana Museum became the reflection of the newborn Republic of Turkey. The museum,

henceforth, came to be a place where those two supposedly opposite concepts have been in constant battle since the competition between the "secular" and the "sacred" has never come to an end in Turkey starting from the foundation of the republic. In that sense, it is more than normal for such a museum to stage different kinds of power from the very moment it was converted into a museum.

The inauguration of the museum in the republican era was a process of erasing the characteristics that made the site a place of worship through engaging in several different acts. The first and the most obvious one was to close the tomb complex completely and open a state museum instead in 1927. Apart from this act, the newly inaugurated museum was named as the *Konya Asar-ı Atika Müzesi* (Konya Museum of Ancient Artifacts) and the objects taken from the Konya Archaeological Museum was displayed with the purpose of minimizing the Mevlana associations of the site. After that, the dervish cells were taken down and re-modelled as display galleries along with the removal of a group of graves intended for a more spacious museum courtyard. Another major attempt, in this vein, was to re-represent Mevlana as a "Turkish genius" and a "great intellectual" instead of a Muslim saint in line with nationalist ideals of the CHP regime. This approach to Mevlana's image, indeed, could be the reason of the fact that transforming the tomb complex of Mevlana was considered to be relatively easier than transforming the other two similar sites in Turkey, Holy Relics Department at the Topkapı Palace Museum and Hacıbektaş Museum. Mevlana Museum is the only one among those sites which was opened as a museum immediately after the foundation of the republic in

1923 and it was probably due to the religious significations of Mevlana Jalal ad-Din Rumi being more open to manipulation in contrast to the image of Hacı Bektaş Veli who was obviously not belonged to the orthodox line of Islam or the relics kept in the Holy Relics Department.

After the early republican era, although the ideology to be represented has been changing, the crucial position of the museum within the intricate weave of political agendas has not changed. Right after the end of the single party regime in 1950, in this respect, along with the liberalization of the state policies and thus the loosening of secularism, the name of the museum was changed from the Konya Ancient Artifacts to the Mevlana Museum. Although until the 2000s there had not been major changes in the museum, the general image of Mevlana started to be questioned through the debates on his identity. People began to ask questions about whether he was Turkish and if so the reason he wrote his poems in Persian. Even though these debates do not seem of crucial importance, it reflects the wandering away from the strict impositions of the republican period.

During the last decade, the museum has been witnessing dramatic changes, similar to the times that it was inaugurated. The rise of Islamism has been felt intensely in every aspect of Turkey and Mevlana Museum has been no exception in that sense. Especially 2014 was a peak year for the Mevlana Museum in terms of the changes it underwent. From this year onwards, the site has become an apparent political display of the current government. In this

year, the admission to the museum became free, the masjid of the museum was opened to prayers and the recitation of the Quran started within the museum, all analyzed through the newspaper articles and in-situ observations in this research. Nevertheless, the current government differs from the early republican period in terms of its approach to the Mevlana Museum in one vital aspect. The first action taken right after the proclamation of the republic regarding the tomb complex of Mevlana was to transform it into a museum. This time, although re-transforming the site into a religious one is possible as the cases of the Hagia Sophia of Trabzon and Iznik demonstrate, the government chooses to keep it as a museum rather than converting into merely a tomb again since such an action would be to take the intervention power of the state away from the tomb complex. If the site had been converted to its original state, then, we would not be talking about the case and analyzing it as we do now. With each action executed in line with the ideals of the current government, people speculate more about it and hence, the effect gets more powerful. At the end, a hafiz reciting the Quran or a masjid in a tomb complex would not be that much polemical as they are now in a museum context. The very choice of keeping the site as a museum, in conclusion, clearly manifests the acknowledged potential of museums by the current government, as it was done by the previous ones.

Museums as one of the requisites of modernity and an essential component of being a nation are vehicles of certain groups in the society to construct “community identities” through the creation of their own histories

and values. As Grave also states, if ideology is a reflection of values, norms and beliefs in a society, hence, imagining a museum with no ideological overtones would be almost impossible.[223] To that end, Mevlana Museum, as no exception, has been utilized in political image reconstruction. Additionally, due to its powerful associations, this process has been a very intense one. Its religious significance, especially, made it a more direct target in the context of Turkey in which the disagreement between the religious and the secularist segments has always been in existence since the foundation of the republic. After all, museums are political by existence, but those with religious connotations are even more political as it is demonstrated through the Mevlana Museum example in this study.

[223] Clive Gray, *The Politics of Museums,* New directions in cultural policy research, Houndmills Basingstoke Hampshire: Palgrave Macmillan, 2015, 13–14.

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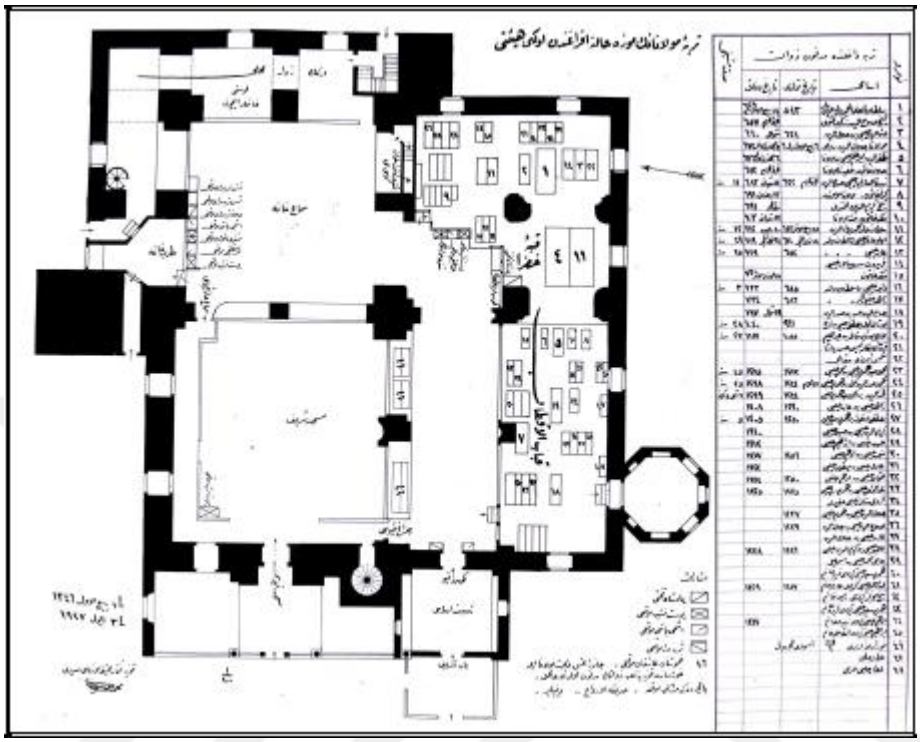
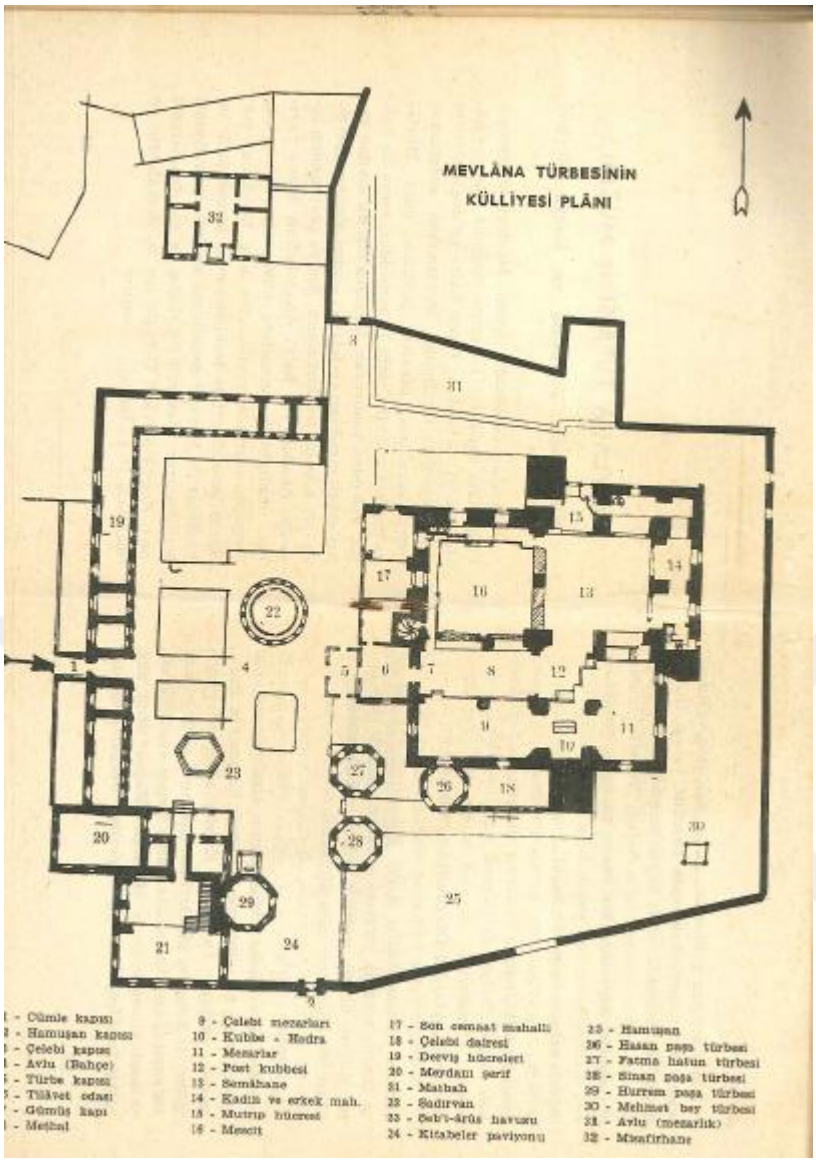
APPENDICES

A. Three different plans of the Mevlana Museum.



The plan of the museum when it was inaugurated in 1927. By Naci Bakırcı.



The plan of the museum around 1960s. By Mehmet Önder.

The photo of the plan was taken at the Mevlana Museum's courtyard in April, 2016. By the author.

B. Necati Güngör, “Mevlana törenlerini kim hazırlamalı?” *Cumhuriyet*, December 15, 1989.

Mevlana törenlerini kim hazırlamalı?

NECATİ GÜNGÖR

KONYA — Konya'da, insanların başına gelen iyilikler ve kötülükler hep Mevlana'dan biliniyor. Kışın güçlü soğuğu, baharın geç gelmesi, kuraklık hepsi... Alaaddin Camisi ile Mevlana Türbesi arasındaki Selçuklu devrinden kalma geçidin çarşı haline dönüştürülme çalışmalarını bir türlü benimseyemeyen halk, çok yakında Konya'nın başına büyük felaketler geleceği inancında... Halkın inanışına göre Mevlana bu geçitten Alaaddin Camisi'ne gidip gelmekte iken, çarşı inşaatı yüzünden artık bu yolu kullanamaz olmuştur! İşte bu nedenle çok yakında Mevlana'nın gazasına uğranılacağı inancı oldukça yaygın... Konya'da yaşamını yitiren eski vali ve vali yardımcısının ölümleri de yine Mevlana'nın hışmına bağlanıyor bazı kimselerce.

Öte yandan Konya'da Mevlana törenlerinin hazırlanmasıyla ilgili olarak gizli-açık bir savaşım var. Savaşımın taraflarından biri Mevlana törenlerini 1959'dan beri düzenlenmekte olan Konya Turizm Derneği; öteki tarafta ANAP hükümetinin Kültür Bakanlığı.

Doğrusu Mevlana'nın çevresindeki bu çekişmeye **"savaşım"** demek de pek mümkün değil. Çünkü Kültür Bakanlığı olaya el koymuş ve egemen olmuş durumda!

> Mevlana törenlerinin hazırlanmasıyla ilgili olarak gizli-açık bir savaşım var Konya'da. Taraflardan biri, törenleri 1959'dan beri düzenlemekte olan Konya Turizm Derneği, diğeri Kültür Bakanlığı. Konya Turizm Derneği'nden Halıcı, derneklerinin konuya dini açıdan bakmadığını, turizm açısından yaklaştığını söylüyor. ''Laik bir devletin hükümetince mevlevi törenlerine el atılması politik bir oyundur'' diyor.

Konya Turizm Derneği Yönetim Kurulu üyesi **Mehdi Halıcı**, 1959'dan beri hiçbir siyasi iktidarın bu törenlere karışma gereğini duymadıklarını belirterek şu açıklamayı yapıyordu: **"Derneğimiz, konuya dini açıdan bakmadı, yalnızca turizm açısından yaklaştık. Ancak 1986'da ANAP'lı belediye başkanı çalışmalarımıza engel olmaya çalıştı. Mesut Yılmaz ve Halil Cin de işin içinde olarak tören düzenleme işini bizden aldılar. Osmanlı padişahları döneminde mevleviler korunmuş ve yardım görmüş oldukları halde saray, mevleviliği tekeline almayı düşünmemiştir. Laik bir devletin hükümetince mevlevi törenlerine el atılması, politik bir oyundur. Devlet, Konya'da hizip yaratmıştır. Derneğimizin Mevlana ile ilgili kitapları bile Mevlana Haftası'nda satırılmıyor. Mevlana'yı dini kalıplara sokmaya uğraşıyorlar. Oysa Mevlana'nın din adamı olma iddiası yok. O bir tasavvuf şairi ve düşünürüdür. Tüm yaşamı boyunca, ancak yedi kez camide vaaz etmiştir Mevlana. O da Şems-i Tebrizi'ye rastlamadan öncedir."**

Mehdi Halıcı'nın ileri sürdüğü bu iddialar karşısında düşüncelerini istediğimiz Konya Valisi'yle görüşmek mümkün olmuyordu. Görüşme isteğimizi ilettiğimiz valilik sekreteri bize Vali Yardımcısı **Ünver Önal**'ın adını veriyor; ancak vali yardımcısı da yerinde bulunamıyordu.

Konya Kültür Müdürü **Necat Ayas** ise Mevlana törenleri çerçevesinde Turizm Derneği ile Kültür Bakanlığı arasındaki gerginliğe ilişkin hiçbir yorum yapmak istemiyordu doğal olarak, ancak sorunun konusu ikiliğin, ileri sürüldüğü kadar derin olmadığını söylemekle yetiniyordu.

Yine Konya Kültür Müdürü Ayas'ın verdiği bilgilere göre bakanlık, Mevlana'yı ve mevlevi ayinlerini yurtdışında tanıtmak üzere birçok afişler bastırmış ve bunları belli merkezlere göndermişti... Ayrıca Konya'nın yatak kapasitesi de bir önceki yıla göre yüzde yüz arttırılmıştı. 1988'de 550 olan vasıflı yatak sayısı 1989'da 960'a çıkarılmıştı. Öte yandan çeşitli turizm şirketleri arasında zorlu bir rekabet var. Konya'da. Törenlere il dışından gelenler arasında Ankaralılar başı çekiyorlardı. Hafta sonlarında arabalarına atlayıp Şeb-i Aruz törenlerine katılmak isteyenlerin sayısı oldukça çoktu. Bütün bu gelenlerin dışarıda kalmaması için özel evlerde konuk olarak ağırlanmalarına ya da pansiyon olarak evlerin kiralanmasına çalışılıyordu.

Ayas'ın açıklamalarına göre yurtdışından gelenler arasında ağırlık Almanlardaydı. Ayrıca bir yıl gruplar halinde Yugoslavların gelmesi de dikkati çekmekteydi.

Mevlana'yı anma ve mevlevi törenlerini gerçekleştirmek üzere Turizm Derneği'ni safdışı bırakan Kültür Bakanlığı, Konya'daki etkinlikler için on beş milyon lira vermişti. Ayrıca bu miktarın elli milyona kadar çıkarılması bekleniyordu. Gündüz ve gece gösterilerinin biletleri yirmişer bin liradan satılıyor ve toplam gelirin iki yüz, iki yüz elli milyon civarında olacağı tahmin ediliyordu.

C. Tuncay Özkan, "Konya'da Şeb-i Arus'u izledi: Özal'a Et-Balık'tan 25 kurban," *Cumhuriyet*, December 11, 1989.

Atatürk ve Mevlana

Cumhurbaşkanı Özal, dün gece Şeb-i Arus töreninde yaptığı konuşmada, Mevlana'nın sınırsız hoşgörü ve müspet bir düşünce ile daima iyiliği ve hayrı hedef tuttuğunu belirterek **"Mevlana, İslam ahlakını en iyi şekilde yorumlayan üstün bir idrakin sahibidir"** dedi.

Mevlana'yı en iyi anlayan insanlardan birinin de Atatürk olduğunu, Atatürk'ün Mevlana'dan söz ederken, onu **"İslamiyeti Türk ruhuna intibak ettiren bir reformatör"** olarak vasıflandırdığını bildiren Özal şöyle konuştu:

"Büyük önder, Konya'ya her gelişinde Mevlana'nın türbesini ziyaret etmekten büyük bir haz duymuştur. Bir ziyaretinde bu büyük dergâhın bugünkü haliyle manevi dünyamıza açılmasına imkân sağlamıştır. O kadar ki tekke ve zaviyelerin kapatılmasının üzerinden henüz bir yıl geçmiş olmasına rağmen bugünkü Mevlana Müzesi, İnönü'nün başkanlığındaki Bakanlar Kurulu kararıyla 'Asarı Atika Müzesi' adıyla kurulup ziyarete açılmıştır. Zamanın Milli Eğitim Bakanı Vasıf Çınar, burasının bir müze olarak açıldığı zaman, halkın buraya akın edeceği endişesine kapılınca Atatürk'ün verdiği cevap şu olmuştur: 'İyi ya, ben de onu istiyorum. Mevlana'yı her ziyaret edeni irticaın kucağından kurtarır, inkılaba ve vicdan hürriyetinin saffına kazanırız'.

Törende Devlet Bakanı Keçeciler, Kültür Bakanı Zeybek ve Vali Necati Çetinkaya da Mevlana üzerine konuştular.

Özal, bugün Ankara'ya dönecek.

D. Aydın Özdalga, "Mesnevi Poşetlik," *Milliyet*, February 5, 1988.

05.02.1988, Milliyet, Sayfa 7

"Mesnevi poşetlik"

• Aydın ÖZDALGA

MELİH Cevdet Anday'ın, "Mevlânâ" için söylediklerileriyle başlayan tartışma giderek alevleniyor. Şair Anday dün de Mevlânâ'nın ünlü eseri "Mesnevi"nin müstehcenliğini tartışmaya açtı.

Anday, Mesnevi'nin müstehcen hikâyelerle dolu olduğunu söyleyip, "Savcının eline geçse hemen toplatma kararı alır. Orijinal haliyle çevirmek isteseniz poşete girer. Mesnevi'de kadınla eşek nasıl çiftleşir, o bile yazar" dedi.

Melih Cevdet Anday, "Mevlânâ" ile ilgili sorularımızı şöyle yanıtladı:

Soru: "Israrla Mevlânâ'nın bir 'klasik' şair olmadığını savunuyorsunuz. Neden?

Yanıt: "Çok basit. Çünkü Mevlânâ Farsça yazmış çok kötü bir şairdir. Eserleri dilimize düzyazı olarak çevrilmiştir. Türk okuru nasıl söylediğini bilmez. Böyle klasik şair olmaz. Mevlânâ'nın neyi söylediğine gelince, burada da klasik olmayı haketmiş bir şey bulamayız. Şiirleri ilâhi âlemin simgeleri ile doludur. Mevlânâ söyledikleri ve söyleşi biçimi ile hiç bir şairimizi etkilememiştir. Mevlânâ hiç bir evde okunmaz. Mevlânâ Türkçe yazsaydı da birşey farketmezdi. Çünkü özünde kötü bir şairdir."

Soru: 'Mevlânâ sizce bir Türk şairi midir?"

Yanıt: "Hayır. Mevlânâ bir Fars şairidir. Mevlânâ'nın İran'dan Anadolu'ya geçtiğini hepimiz biliyoruz. İran kültürü ile yetişmiş, [illegible] biridir. 21 dile çevrilmiştir."

lerini Farsça yazmış Mevlânâ'ya nasıl Türk şairi deriz?"

Soru: "Bir konuşmamızda Mevlânâ'nın ünlü eseri Mesnevi' nin 'müstehcen' olduğunu öne sürmüştünüz. Bu konuyu biraz açar mısınız?"

Yanıt: "Mesnevi'yi okuyan olmadığı için kimse neyin ne olduğunu bilmiyor. Ben dişimi sıkıp okudum. Mesnevi müstehcen hikâyelerle doludur. İnanın, bir savcının eline geçse hemen toplatma kararı alır. Bu kitapta kadın-erkek arasındaki cinsel ilişkiye yer verilir. Hatta kadın ile eşek nasıl çiftleşir, o bile yazar. Daha ne söyleyeyim? İnanın Mesnevi'yi orijinal haliyle çevirip yayınlamak isteseniz, poşete girer. Mevlânâ, Türkiye'de şişirilmiş bir balondur, bir tabudur."

Soru: "Mevlânâ'nın dillerden düşmeyen 'Ne olursan ol gene gel' adlı ünlü şiirinin de ona ait olmadığını öne sürmüştünüz."

Cevap: "Bâzâ Bâzâ Her Ance Heste Bâzâ Bâzâ" diye başlayan ünlü şiirin Mevlânâ'ya ait olduğunu gösteren hiçbir bilgi yoktur. Başka şairlere de atfedilir. Çekici bir şiir olduğu için Mevlânâ'nın diye ünlenmiştir. Bu şiiri kimin söylediği belli değildir."

Öte yandan konu ile ilgili olarak süren tartışmaya Konya Mevlânâ Müzesi eski Müdürü ve Kültür Bakanlığı eski Müsteşarı Mehmet Önder de katıldı. Önder şunları söyledi:

"Mevlânâ'nın ana dili Türkçeydi. Bugün Kuzey Afganistan sınırları içinde bulunan Horasan Türkistanı, Belh şehrinde doğdu. Devrinde bilim ve edebiyat dili Farsça olduğu için eserlerini zorunlu olarak Farsça yazdı. Büyük eseri Mesnevi dünyanın en büyük klasiklerin-

E. Aydın Özdalga, "Mevlana kavgası büyüdü," *Milliyet*, February 4, 1988.

04.02.1988, Milliyet, Sayfa 9

● "Türk değil demek, Konyalılara hakarettir"

Mevlânâ kavgası büyüdü

Aydın ÖZDALGA

● Melih Cevdet Anday'ın, "Türk değil" sözlerine tepkiler devam ediyor: • Orhan Şaik Gökyay: "Böyle saçma iddialara beni bulaştırmayın" • Celaleddin Çetin: "Türk saymamak, memleket kültürüne ihanet sayılır."

MEVLÂNÂ kavgası giderek kızışıyor. Mevlânâ'nın bir Türk şairinden çok İran şairi olduğu yolundaki iddialar, Mevlânâ'yı sevenlerin tepkisine yol açtı.

Melih Cevdet Anday, Anım Beziroğlu ve Atilla Özkırımlı gibi edebiyatçıların bu yöndeki eleştirisine tepki gösteren şair Feyzi Halıcı, "Mevlânâ'yı Türk saymamak Türk milletine ve ölene kadar yaşadığı Konyalı hemşerilerine yapılacak en büyük hakaretti" dedi.

Mevlânâ'nın 19. göbekten torunu olan Celalettin Çetin de, "Mevlânâ gibi bir hazineyi reddetmek son derece mantıksızdır" şeklinde konuştu. Prof. İnci Enginün, Mevlânâ'nın Türk olduğunu savunurken, şair Orhan Şaik Gökyay, "Beni böyle saçma iddialarla uğraştırıp, kızdırmayın" şeklinde tepki gösterdi.

Görüştüğümüz Mevlânâ dostları, Mevlânâ'nın akrabaları, bilim adamları ve edebiyatçılar "Mevlânâ'nın ulusal kimliği" konusunda şöyle dediler:

• Feyzi Halıcı (Konya Turizm Derneği Başkanı): "Bu tür abuk sabuk iddialarda bulunanları açıkoturuma davet ediyorum. Mevlânâ'yı anlamayanlar ona dil uzatmasın. Mevlânâ gibi onun ulusuzarası sempozyumlar düzenlenen bir değeri inkâr etmenin hiçbir anlamı yanı yoktur. Dönemin koşulları gereği Farsça yazdı diye Mevlânâ'yı Türk saymamak Türk milletine ve ölene kadar yaşadığı Konyalı hemşerilerine yapılabilecek en büyük hakarettir."

• Orhan Şaik Gökyay (Şair): "Beni böyle saçma iddialarla uğraştırıp kızdırmayın. Mevlânâ Farsça yazdı diye İranlı olursa, İngilizce yazan bilim adamlarımız da İngiliz mi oluyor? Mevlânâ'nın Türklüğünden kuşku duyanlar, oğlu Sultan Veled'in yazdığı Türkçe divan şiirlerini alıp okusunlar."

• Prof. İnci Enginün (Marmara Üniversitesi): "Kendini bir Türk olarak gören Mevlânâ bu nedenle Celaleddin-i Rumi diye anılır. Türk olduğundan hiç kuşkum yok. Sanatkârlar yaşadığı dönemin kültür dilyle yazar. 13. yüzyılda kültür dili Farsça olduğu için Mevlânâ eserlerinde Farsça'yı kullanmıştır. Bu tür bir tartışmada dönemin şartlarını inkâr edersek her şeyi söyleyebiliriz."

• Celalettin Çetin (Mevlânâ'nın 19. göbekten torunu): "Mevlânâ'yı Farsça ve Arapça ağırlıklı yazdığı için Türk saymamak, en hafif deyimiyle memleket kültürüne ihanettir. Bir mesnevi olan Mevlânâ, edebiyat ve düşün dünyamızın ilham kaynağıdır. Mevlânâ gibi bir hazineyi reddetmek son derece mantıksız ve hatalıdır."

• Necati Sepetçioğlu (Yazar): "Mevlânâ, söyleyiş biçimi, düşünce ve insanlara bakış açısı ile Türk-İslâm çizgisinde bir şairdir. Nasıl ki Latince yazmış bir Alman yazar Almanlıktan çıkarılmazsa, Mevlânâ da Türklükten çıkartılamaz."

• Prof. Tahsin Yücel (İstanbul Üniversitesi): "Mevlânâ'nın ulusal kimliği biraz tartışmalı. Birtakım ünlülere birden fazla ülke sahip çıkar. Kanımca Mevlânâ'ya yüzde 100 Türk demek zor. Anadolu topraklarında yaşamış olan Mevlânâ'nın Türk özelliği ağır basmakla birlikte, Türk edebiyatının biraz dışındadır."

• Cemal Süreya (Şair): "Ben bu konuda tek bir cümle söyleyeceğim. Mevlânâ'yı da mı Türk vatandaşlığından çıkartıyorlar?"

Cemal Süreya: "Mevlânâ da mı vatandaşlıktan çıkarılıyor?"

Feyzi Halıcı: "Mevlânâ'yı anlamayanlar, dil uzatmasınlar"

F. “Mevlana,” *Milliyet*, February 6, 1988.

06.02.1988, Milliyet, Sayfa 13

Mevlânâ

Baştarafı 3. sayfada

Melih Cevdet Anday, Asım Bezirci ve Atilla Özkırımlı gibi edebiyatçıların "İran şairi" diye niteledikleri Mevlânâ konusunda İran'ın İstanbul Başkonsolosu ile görüştük. Mir Cafer Zaferanci, İran'da çok sevilen ve okunan bir şair olan Mevlânâ konusunda şöyle konuştu:

"Mevlânâ'nın Türk ya da İran'lı olması önemli değildir. Benim için önemli olan Allah'ın birliğine ve kıyamet gününe gerçekten inanan bir İslam bilgini olmasıdır.

"Milliyet'te izlediğim tartışmalarda beni şaşırtan nokta, zamanınızı, Mevlânâ'nın nereden gelip nereye gittiğini ve Türk mü yoksa İran'lı mı olduğu ile harcamanız. Bunlar sorunları çözmez. Yine önemli olan onun düşüncelerini anlamak ve bu yüce düşüncelerden yararlanabilmektir."

DÜZELTME

Mevlânâ ile ilgili gazetemizde önceki gün çıkan haberde Celaleddin Çelebi'nin adı yanlışlıkla Celaleddin Çetin olarak çıkmıştır. Düzeltir, özür dileriz.

G. Arif Çavdar, "Fransız Devrimi ve Kemalist Türk Devrimi," *Cumhuriyet*, March 1987.

Fransız Devrimi ve Kemalist Türk Devrimi

Adına ister tek partili cumhuriyet diyelim, ister güdümlü demokrasi, o zamanki yönetim, benliğinde her iki seçkin önderin (Atatürk ve İnönü) üstün kişiliklerini yansıtan, kendine özgü, erdemli bir geçiş dönemiydi.

ARİF ÇAVDAR *Ankara Barosu Avukatlarından*

Türkler, üzerinde siyasal egemenlik kurdukları uluslara, kültürel egemenlik uygulamamışlar ve aksine bazı kereler, bu ulusların kültürel egemenliği altına girmişlerdir. O zamanın Türk düşünür ve yazarları, bilim dilinde Arapça ve edebiyat dilinde de Farsçaya özenmişler ve yapıtlarını da o dillerde vermişlerdir. Örneğin, Mevlana Celâlettin ve öbürleri pek çok Türk düşünür ve yazarı, yapıtlarını Arap ve Fars dillerinde vermişlerdir.

Vecihe Hatiboğlu, "19 Mayıs 1919'dan Sonsuza Yücelen Atatürk," *Cumhuriyet*, May 1988.

19 Mayıs 1919'dan Sonsuza Yücelen Atatürk

Atatürk'ün, genç kuşaklara, gelecekleri için armağan etmeyi amaçladığı, zengin, görkemli Türk tarihi kapatılıp gömüldüğü karanlıklardan yine kendisinin bilim kuruluşlarında yetişenlerce, bilim yöntemleriyle kurtarılmış ve Atatürk'ün dehasının bilim yönü de bütün dünyaya [illegible]parlanmıştır.

Prof. Dr. VECİHE HATİBOĞLU

Türklerin Farsçayı kullanmaları

Görülüyor ki, Suriye ve Anadolu Selçuklularının Farsça kullanmaları köksüz, dayanaksız bir tutum değildir. Bu tutumun çok önceden geleneği kurulmuştur. (Ancak eski soydaşlarımızın bu tutumları, gelecek kuşaklara ağır bir yük olmuştur.) Özellikle bu yörelerde, Hint-İran-Türkistan üçgeninde, Elliruni, İbni Sina, Mevlana Celaleddin Rumi gibi Türk asıllı büyük bilim, sanat adamları, ünlü yapıtlarını hep bu Farsça ile yazmak zorunda kalmışlardır. Üstelik Mevlana bu Farsçaya "Hintçe" demektedir. Çağımızda da, bu yörelerde oturanlar, Türk asıllı olduklarını bile bile, ana dili gibi Farsçayı kullanırlar. Türkmenle-

I. "Sanatçıların Vatandaşlık Sorunu," *Cumhuriyet*, March 21, 1988.

SANAT KULİSİ

Sanatçıların vatandaşlık sorunu

Bir süre önce "Bizim klasiklerimiz var mıdır yok mudur?" tartışması patlak vermiş, çok geçmeden bu tartışma "Mevlana Türk klasiği midir yoksa İran klasiği midir" tartışmasına dönüşmüştü. Memet Fuat, "Adam Sanat" dergisinin mart sayısında Cemal Süreya'nın yalnızca gülümsetici değil uyarıcı da bulduğu "Mevlana'yı da mı Türk vatandaşlığından çıkartıyorlar?" iğnelemesinden yola çıkarak soruna bambaşka bir açıdan yaklaşıyor: "Bu

bir açıdan yaklaşıyor: "Bu sözün genel çağrışımı, Nazım Hikmet'ten Gazi Yaşargil'e birçok Türk aydınının TC vatandaşlığından çıkartılmalarıydı. Oysa ben birden Demir Özlü'yü düşündüm (...) Bir sanatçı vatandaşlıktan çıkartılınca neden böylesine sarsılıyoruz? Diyelim Demir Özlü TC vatandaşlığından çıkartılınca ne değişiyor? Bu soruya pek çok doyurucu yanıt verilebilir. Kişisel açıdan, toplumsal açıdan, hukuksal açıdan. Ayrıca bir insanın eylemleriyle bağlandığı, uğrunda nice sıkıntılara katlandığı ülkesinden koparılmak, uzak tutulmak istenmesi de çok acı.

J. Meltem Özgenç, "Mevlana Müzesi İbadete Açılsın mı?," *Hürriyet*, January 30, 2014.

Mevlana Müzesi ibadete açılsın mı

Meltem ÖZGENÇ / ANKARA 30 Ocak 2014 - 23:55 | Son Güncelleme : 30 Ocak 2014 - 09:

İstanbul'da Ayasofya Müzesi'nin ibadete açılması konusunda başlayan tartışmaya şimdi de Mevlana Müzesi katıldı.

PAYLAŞ A Yorum yaz

VAKIFLAR Genel Müdürü Adnan Ertem, yılda yerli ve yabancı yaklaşık 1.5 milyon turistin ziyaret ettiği Mevlana Müzesi'nin ibadete açılması gerektiğini söyledi. Ertem, "Bu müze aslında Vakıflar Genel Müdürlüğü'ne (VGM) ait ve Kültür Bakanlığı'na tahsisli. Vakfiyesine uygun hareket edilmesi gerekiyor. Bu nedenle ibadete açılması için Konya İl Kültür Müdürlüğü ile görüştük. Açılmazsa VGM'nin harekete geçip Trabzon ve İznik Ayasofya'da olduğu gibi emaneti geri alması lazım" dedi.

Ertem, Hürriyet'e şunları söyledi: "Mevlana Müzesi Mevleviliğin tekkesi. Burada ibadet ve zikir yapılan yerler de var. Sema töreninin yapıldığı alanla namaz kılınan alan ayrı. Sema tek başına mevleviliği tarif etmez, namaz ibadeti ile anlaşılabilir. Batılı birisi Türkiye'ye geldiğinde Mevlevilik hakkında araştırma yapsa, sadece semayı görse - ki sadece onu görüyor - 'Mevleviler namaz kılmıyor' diyebilir.

Konuyla ilgili kültür müdürlüğünün harekete geçmesini istedik. Yapılmaması için hiçbir sebep yok. Sonuçta tamamen hazır. İnsanlar da istiyorlar. Böylece Mevleviliğin sadece semadan ibaret, folklorik bir unsur olmadığı da hatırlanmış olur. Kültür ve Turizm Bakanlığı'na tahsis ettiğimiz başka yerler de var. Ayasofya Müzesi, İslam Eserleri Müzesi, Galata Mevlevihanesi, Etnografya Müzesi gibi. Maalesef Bakanlık bazı yerlerde bizim gösterdiğimiz hassasiyeti göstermiyor. Zaten bu nedenle Trabzon ve İznik Ayasofya'yı geri aldık ve ibadete açtık. Aslında Konya'daki mevlevihanenin de vakfına dönmesi, bizim uhdemizde ve yönetimimizde olması lazım. Çünkü emanet bizim. Burası ibadete açılırsa sorun kalmaz. Ancak açılmazsa bakanlık düzeyinde girişimde bulunup bu duruma müdahale edilmesi gerekiyor."

K. Sami Atıcı, “Mevlana Müzesi İbadete Açılıyor,” *Anadolu Telgraf*, January 30, 2014

Mevlana Müzesi ibadete açılıyor

Yılda yaklaşık 1.5 milyon kişinin ziyaret ettiği Mevlana Müzesi Vakıflar Genel Müdürlüğü'nün girişimi ile ibadete açılıyor. Vakıflar Genel Müdürü Adnan Ertem, konuyla ilgili Konya İl Kültür Müdürlüğü ile görüştüklerini belirtti.

Yılda yaklaşık 1.5 milyon kişinin ziyaret ettiği Mevlana Müzesi Vakıflar Genel Müdürlüğü'nün girişimi ile ibadete açılıyor. Vakıflar Genel Müdürü Adnan Ertem, konuyla ilgili Konya İl Kültür Müdürlüğü ile görüştüklerini belirtti. İl Kültür ve Turizm Müdürü Mustafa Çıpan ise çalışmaların başladığını ve ziyaretçilerin rahatlıkla ibadetlerini yapacakları mescid alanının yakında açılacağını ifade etti.

Vakfiyeye uygun hareket edilmeli

Hürriyet Gazetesi'nden Meltem Özgenç'in sorularını yanıtlayan Vakıflar Genel Müdürü Adnan Ertem; "Mevlana Müzesi Vakıflar Genel Müdürlüğü'ne ait ve Kültür Bakanlığı'na tahsis edilmiş durumda. Vakfiyesine uygun hareket edilmesi gerekiyor. Bu nedene ibadete açılması için Konya İl Kültür Müdürlüğü ile görüştük. Açılmazsa Vakıflar Genel Müdürlüğü'nün harekete geçip Trabzon ve İznik Ayasofya'da olduğu gibi emaneti geri alması lazım" dedi.

Mevlevilik Sema ve İbadetle Anlatılmalı

Mevlana Müzesi Mevleviliğin tekkesidir diyen Ertem; "Burada ibadet ve zikir yapılan yerler de var. Sema töreninin yapıldığı alanla namaz kılınan alan ayrı. Sema tek başına mevleviliği tarif etmez, namaz ibadeti ile anlaşılabilir. Batılı birisi Türkiye'ye geldiğinde Mevlevilik hakkında araştırma yapsa, sadece semayı görse - ki sadece onu görüyor- Mevleviler namaz kılmıyor diyebilir. Konuyla ilgili kültür

müdürlüğünün harekete geçmesini istedik. Yapılmaması için hiç bir neden yok. Sonuçta tamamen hazır. İnsanlar da istiyorlar. Böylece Mevleviliğin sadece semadan ibaret, folkrolik bir unsur olmadığı da hatırlanmış olur" ifadelerini kullandı.

Çalışma başlattık

Konya İl Kültür ve Turizm Müdür Mustafa Çipan konuyla ilgili yaptığı açıklamada bu yönde çalışmalara başladıklarını söyledi. Çıpan; "Müzeye ziyarete gelen vatandaşlarımızın bir kısmı Kuran-ı Kerim okumak istiyor, kimisi dua etmek istiyor, bunlar duvar diplerine oturuyorlar. Biz hem ziyaretçilerimizin bu ihtiyacına cevap vermek, hem de namaz kılmak isteyenler için zaten mescid kısmında çalışmalarımızı başlattık. Çok ciddi bir talep var bunun için gerekeni yapacağız" dedi.

Ciddi bir talep var

Çıpan Vakıflar Genel Müdürü Adnan Ertem'in daha önceki Konya ziyaretlerinde de konunun yine gündeme geldiğini belirtti. Çıpan; " Sayın Genel Müdür ile daha önce konuşmuştuk bu konuyu. Ziyaretçilerimizinde böyle bir talebi olduğunu kendilerine ilettik. Müzenin Kültür ve Turizm Bakanlığından Vakıflar Genel Müdürlüğüne devredilmesi gibi bir durum söz konusu değil. Müzemizin gerekli restorasyonu bitmiş durumda. Mescid alanında gerekli düzenleme yapılacak. Şu anda bir tarih vermem doğru olmaz ama halılarını sereceğiz, son çalışmalarımızı yapacağız ve burayı ziyaretçilerimizin için uygun bir hale getireceğiz" şeklinde konuştu.

Geç alınmış bir karar

Konya Kültür Sanat Derneği Başkanı ve Mevlevi Postnişi Mehmet Çıpan, Mevlana Müzesi'nin ibadete açılmasının geç kalınmış bir karar olduğunu belirterek; "Yıllardır biz bunu anlatırdık ve tepkimizi hep şuydu Hz. Mevlana Muhammed Celaleddin-i Rumi bir İslam alimidir İslam'ı anlatmıştır bütün eserleri de Kuran-ı Kerim'i anlatır zaten kendisi söylüyor ben Kuran'ın kölesiyim Rasül-ü Ekrem efendimizin ayağının tozuyum kim ki bundan başka bir şey söylerse ben ondan bizarım diyor. Bunu birçok bürokratta akademisyen de söylüyor. Hz Mevlana müzesinin içinde bir mescid vardır ve bu mescid kısmı ivedilikle ibadette açılmalıdır sadece ibadette değil, ibadetten kastım sadece namaz değildir orada Hz Mevlana'nın talebesi olan bizler zikrimizi, namazımızı ve oradaki dergah faaliyetlemizi yürütmek istiyoruz" ifadelerini kullandı.

Sunhaber.com/Sami Atıcı

L. Abdullah Doğan, “Mevlana Müzesi'nde 89 yıl sonra ilk namaz,” *Anadolu Agency*, March 3, 2014.

Mevlana Müzesi'nde 89 yıl sonra ilk namaz

Konya'da "Tekke, zaviye ve türbelerin kapatılması" kanununun ardından 1925 yılında müzeye dönüştürülen Mevlana Müzesi'nde, mescit bölümü yeniden düzenlenerek 89 yıl sonra namaz kılınmaya başlandı.

anasayfa > kültür sanat, arşiv, arşiv 03.03.2014

KONYA- Abdullah Doğan

Konya'da "Tekke, zaviye ve türbelerin kapatılması" kanununun ardından 1925 yılında müzeye dönüştürülen Mevlana Müzesi'nde, mescit bölümü yeniden düzenlenerek 89 yıl aradan sonra namaz kılınmaya başlandı.

Türkiye'nin en çok ziyaret edilen müzelerinden olan Mevlana Müzesi, tarihi günlerinden birini yaşıyor.

"Mevlana Dergahı" olarak da bilinen Mevlana Müzesi'nin mescit bölümü, ziyaretçilerin yoğun talebi sonucunda, aslına uygun olarak düzenlenerek, yeniden ibadet edilebilir hale getirildi.

Konya Kültür ve Turizm Müdürü Mustafa Çıpan, Mevlana Müzesi içindeki mescit bölümünün, Osmanlı Padişahı Kanuni Sultan Süleyman tarafından yaptırıldığını söyledi.

Mescidin, Mevlevilere ve ziyaretçilere 500 yıla yakın hizmet verdiğini anlatan Çıpan, "Mescitte ibadet ediliyor, zikir çekiliyor ve Mesnevi okunuyordu. 89 yıldır bu faaliyetlere ara verilmişti. Biz de ziyaretçilerin yoğun talebi sonucunda bu mekanı, yere halı döşemek suretiyle ibadet edilebilecek mekan haline çevirmiş olduk. 3 gündür devam eden bu uygulamaya, güzel ve müspet dönüşler alıyoruz. Bu uygulamayla bir ihtiyaç karşılanmış oldu. Türbenin bu bölümü yeniden asli fonksiyonuna dönmüş oldu" dedi.

ilgili haberler

Cumhurbaşkanı Erdoğan, Mevlana Müzesi'ni ziyaret etti

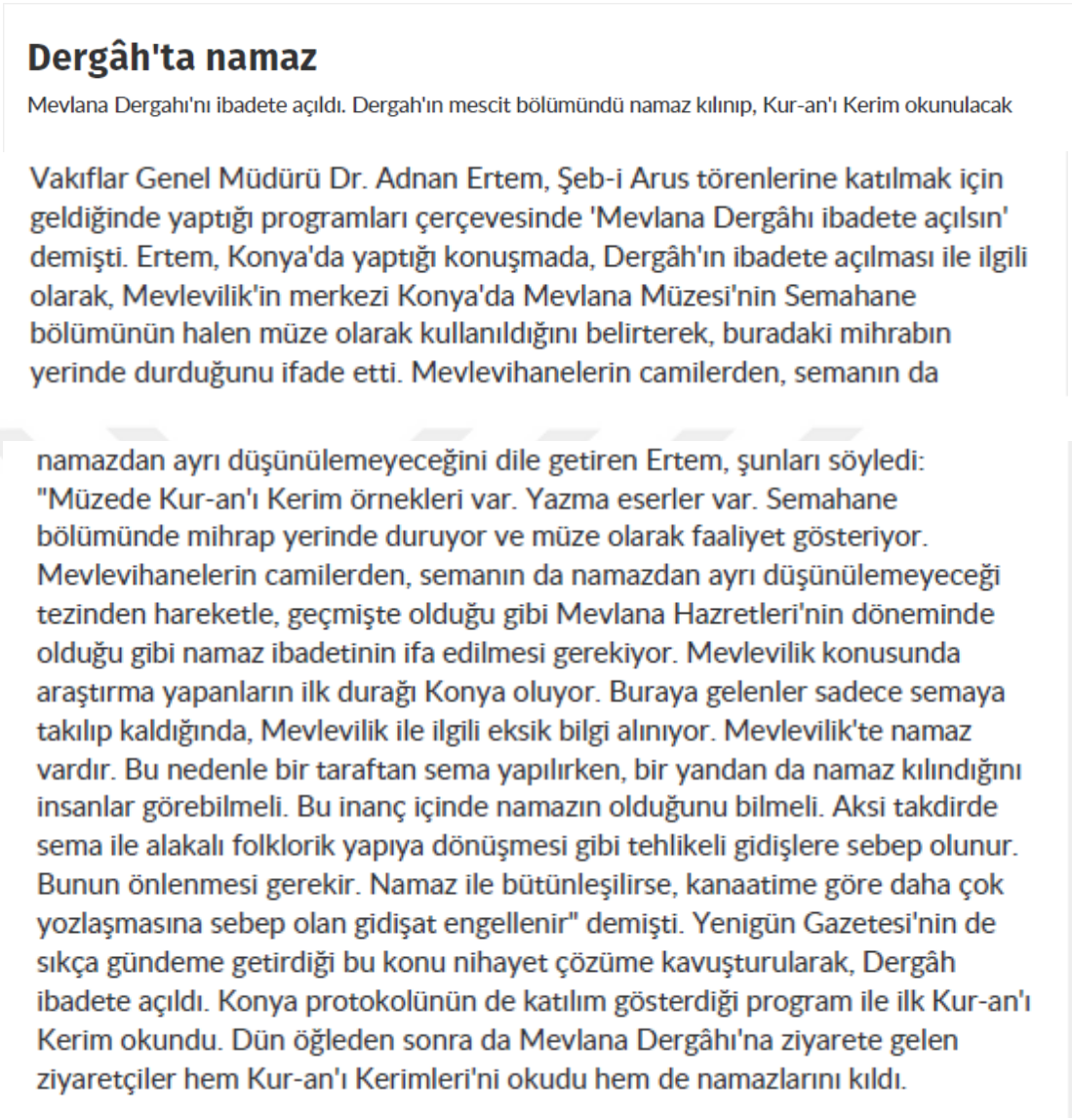
Turistler en çok Mevlana Müzesini gezdi

Mevlana Müzesi turistlerin gözdesi oldu

Başbakan Yıldırım Mevlana Müzesi'ni ziyaret etti

Çıpan, türbedeki en eski uygulamalardan birinin de Kur'an-ı Kerim okunması olduğunu belirterek, "Yüzyıllar boyu devam eden Kur'an okunması geleneğini yeniden ihya etmek maksadıyla, müzenin ziyarete açık olduğu saatlerde müftülüğün görevlendirdiği imam ve hafızlar vasıtasıyla Kur'an okunması faaliyeti de yeniden başlatılmıştır. Girişte, Çelebi hücresinde bu faaliyet sürdürülmektedir" diye konuştu.

M. Ahmet Çakır, Mustafa Özçelik, “Dergah'ta namaz,” *Konya Yenigün*, February 28, 2014.



Dergâh'ta namaz

Mevlana Dergahı'nı ibadete açıldı. Dergah'ın mescit bölümündü namaz kılınıp, Kur-an'ı Kerim okunulacak

Vakıflar Genel Müdürü Dr. Adnan Ertem, Şeb-i Arus törenlerine katılmak için geldiğinde yaptığı programları çerçevesinde 'Mevlana Dergâhı ibadete açılsın' demişti. Ertem, Konya'da yaptığı konuşmada, Dergâh'ın ibadete açılması ile ilgili olarak, Mevlevilik'in merkezi Konya'da Mevlana Müzesi'nin Semahane bölümünün halen müze olarak kullanıldığını belirterek, buradaki mihrabın yerinde durduğunu ifade etti. Mevlevihanelerin camilerden, semanın da namazdan ayrı düşünülemeyeceğini dile getiren Ertem, şunları söyledi: "Müzede Kur-an'ı Kerim örnekleri var. Yazma eserler var. Semahane bölümünde mihrap yerinde duruyor ve müze olarak faaliyet gösteriyor. Mevlevihanelerin camilerden, semanın da namazdan ayrı düşünülemeyeceği tezinden hareketle, geçmişte olduğu gibi Mevlana Hazretleri'nin döneminde olduğu gibi namaz ibadetinin ifa edilmesi gerekiyor. Mevlevilik konusunda araştırma yapanların ilk durağı Konya oluyor. Buraya gelenler sadece semaya takılıp kaldığında, Mevlevilik ile ilgili eksik bilgi alınıyor. Mevlevilik'te namaz vardır. Bu nedenle bir taraftan sema yapılırken, bir yandan da namaz kılındığını insanlar görebilmeli. Bu inanç içinde namazın olduğunu bilmeli. Aksi takdirde sema ile alakalı folklorik yapıya dönüşmesi gibi tehlikeli gidişlere sebep olunur. Bunun önlenmesi gerekir. Namaz ile bütünleşilirse, kanaatime göre daha çok yozlaşmasına sebep olan gidişat engellenir" demişti. Yenigün Gazetesi'nin de sıkça gündeme getirdiği bu konu nihayet çözüme kavuşturularak, Dergâh ibadete açıldı. Konya protokolünün de katılım gösterdiği program ile ilk Kur-an'ı Kerim okundu. Dün öğleden sonra da Mevlana Dergâhı'na ziyarete gelen ziyaretçiler hem Kur-an'ı Kerimleri'ni okudu hem de namazlarını kıldı.

'ZİYARETÇİLER DE BU İSTEĞİ DİLE GETİRİYORDU'

Konu ile ilgili olarak gazetemize açıklamada bulunan Konya Kültür ve Turizm İl Müdürü Mustafa Çıpan, Mevlana Müzesi'nde geçmişte uygulanan Kur-an'ı Kerim okunması geleneğini yeniden ihya etmek maksadıyla bir çalışma yürüttüklerini belirtti. Müzenin ziyarete açık olduğu saatlerde Kur-an'ı Kerim okunabileceğini söyleyen Çıpan, "Müftülüğümüz Kur-an'ı Kerim okunması için gerekli görevlendirmeleri yaptılar" dedi. Dergah'ı ziyarete gelen misafirlerin kendilerine sıkça, huzurda türbe bölümünde Kur-an'ı Kerim okumak istediklerini belirttiklerini aktaran Çıpan, şunları dile getirdi: "Bu nedenle bizden yer talebinde bulunuyorlardı. Bu ihtiyaca karşılık olarak Dergâh'ın içerisindeki mescit kısmının zeminini halı ile döşedik ve böyle bir ihtiyacın karşılanmasına yönelik mekân üretmiş olduk. Gelen ziyaretçiler Kur-an'ı Kerim okuyup dualarını yapacaklar sonra da ayrılacaklar."

TARİHTE MESCİT VARDI

Selçuk Üniversitesi (SÜ) Mevlâna Araştırmaları Enstitüsü Müdürü ve SÜ Edebiyat Fakültesi Fars Dili ve Edebiyatı Öğretim Üyesi Doç. Dr. Nuri Şimşekler de, tarihte Mevlana Müzesi'nde namaz kılındığını söyledi. Şimşekler, "1925 yılı öncesinde Mevlana Mevlevihanesi'nde namaz kılınıyordu. Bundan sonra uygulama nasıl olacak bilmiyorum. Ben oraya sadece davetli olarak gittim. Orada namaz kılmak ve Kur'an-ı Kerim dinlemek benim için çok farklıydı. Şimdiye kadar geç kalındı düşüncesi oluşmuş olabilir. Ancak nasip şimdiyeymiş demek daha doğru. Uygulamanın nasıl yapılacağı hakkında bir bilgim yok. Geçmişte Mevlana Mevlevihanesi'nde hem namaz kılınıyordu hem de semahanede sema yapılıyordu. Ancak Mevlana Müzesi'nde namaz kılmak çok güzledi. Yapılan güzel bir çalışmaydı. Eğer orası mescit ise orada namaz kılınması doğaldır" diye konuştu.

MUSTAFA ÖZÇELİK-AHMET ÇAKIR

N. “Başbakan Söyledi, Mevlana Müzesi Girişi Ücretsiz Oldu,” *Haberler*, December 7, 2014.

Başbakan Söyledi, Mevlana Müzesi Girişi Ücretsiz Oldu

Başbakan ahmet Davutoğlu'nun geçen ay katıldığı 4'üncü Uluslararası Hacıbektaş Aşure Günü'nde Mevlana ve Hacı Bektaş Veli müzelerine girişte para alınmayacağını açıklamasının ardından, bugünden itibaren Mevlana Müzesi'ne girişler ücretsiz oldu.

7 Aralık 2014 Pazar 12:08

Başbakan ahmet Davutoğlu'nun geçen ay katıldığı 4'üncü Uluslararası Hacıbektaş Aşure Günü'nde Mevlana ve Hacı Bektaş Veli müzelerine girişte para alınmayacağını açıklamasının ardından, bugünden itibaren Mevlana Müzesi'ne girişler ücretsiz oldu.

Başbakan Ahmet Davutoğlu, 8 Kasım'da Nevşehir'de Hacı Bektaş Veli Kültür Derneği tarafından düzenlenen 4'üncü Uluslararası Hacıbektaş Aşure Günü'ne katıldı. Davutoğlu, burada yaptığı konuşmada, "İnşallah Hacı Bektaş-ı Veli Türbesi'ne ve Konya'da Hazreti Mevlana'nın türbesine girişler için bundan sonra para alınmayacak" dedi.

Davutoğlu'nun bu sözleri üzerinde Mevlana Müzesi'nde giriş ücreti alınmaması için çalışma başlatıldı. Her yıl 7- 17 Aralık tarihleri arasında Mevlana'yı anmak için düzenlenen 'Hz. Mevlana'nın 741'inci Vuslat Yıldönümü Uluslararası Anma' törenlerinin başlayacağı bugün, müzeye ücretsiz girişler başladı. Ziyaretçilerin turnikeden geçmesi içinde ücretsiz bilet veriliyor. Daha önce giriş ücretleri 5 liraydı. - Konya

O. "Mevlana Müzesi Değil Huzur-ı Pir," *Konya Life*, April 22, 2014.

Mevlânâ Müzesi Değil Huzur-u Pir

Modern insanın yaşamındaki hıza ve kompakt hale gelmiş zamana ayak uyduran herşey gibi Huzur-u Pir de hızla artan ziyaretçi trafiğine uymak zorunda. Bazı günlerde ve hafta sonlarında 10 bine yaklaşan ziyaretçi sayısı fonksiyonunu yerine getirmesi çok zorlaştı. Eğer Konya Turizm hedeflerine ulaşırsa ki bu 2023 de 10 milyon yıllık ziyaretçi demek ki bu 4 e katlaması anlamına geliyor...

Son aylarda avluda yapılan düzenlemelerde çok spekülasyon yapılınca okuyucularımız için bir inceleme yaptık. Girişte eskiye oranla ferah bir avlu karşılıyor ziyaretçileri. Yenilenen Şeb-i Arus havuzundan Sersebili'ne kadar geniş bir avlu elde edilmiş. Hürrem Paşa, Sinan Paşa, Hasan Paşa, Fatma Hatun ve Mehmet Bey Türbeleri de birer birer restore edilerek ziyarete açılmış. Neyzenler Mezarlığı, yerleştirilen mezar taşları ile mistik bir ortama götürüyor insanları. Yaygara kopartılan avlu düzenlemesi bir ferahlık sağlamasından başka dergahın atmosferine bir etki yapmamış. Ziyaretçiler gruplar halinde avluda duygularını paylaşıp rehberlerinden izahat alabiliyorlar.

Huzur-u Pir'deki en büyük düzenleme iç mekandaki Osmanlı Padişahı Kanuni Sultan Süleyman tarafından yaptırılan mescit bölümünün, ziyaretçilerin yoğun talebi sonucunda, aslına uygun olarak düzenlenerek, yeniden ibadet edilebilir hale getirilmesi.

Mescid, Mevlevilere ve ziyaretçilere 500 yıla yakın hizmet vermiş. İl Kültür ve Turizm Müdürü Mustafa Çıpan'ın verdiği bilgilere göre "Mescitte ibadet ediliyor, zikir çekiliyor ve Mesnevi okunuyordu. 89 yıldır bu faaliyetlere ara verilmişti. Biz de ziyaretçilerin yoğun talebi sonucunda bu mekânı, yere halı döşemek suretiyle ibadet edilebilecek mekân haline çevirmiş olduk. Bu uygulamaya, güzel ve müspet dönüşler alıyoruz. Bu uygulamayla bir ihtiyaç karşılanmış oldu. Türbenin bu bölümü yeniden asli fonksiyonuna dönmüş oldu" dedi.

Çıpan, türbedeki en eski uygulamalardan birinin de Kur'ân-ı Kerim okunması olduğunu belirterek, "Yüzyıllar boyu devam eden Kur'an okunması geleneğini yeniden ihya etmek maksadıyla, müzenin ziyarete açık olduğu saatlerde müftülüğün görevlendirdiği imam ve hafızlar vasıtasıyla Kur'ân okunması faaliyeti de yeniden başlatılmıştır. Girişte, Çelebi hücresinde bu faaliyet sürdürülmektedir" diyerek asırlık geleneği yeniden devam ettirdiklerini belirtti.

Vakıflar Genel Müdürü Adnan Ertem ise yapılan uygulamayla vakfiye hükümlerinin yerine getirildiğini ifade etti. "Mevlevilik sadece sema törenlerinin yapılması değil. Semanın yanında zikir ve namaz ibadeti de var ve olmazsa, olmaz. Namazı çıkarırsanız sema tek başına folklorik bir anlama bürünüyor. Bu da, açılış ve çeşitli organizasyonlardaki semalara dönüşerek gösteri unsuru haline gelmesine sebep oluyordu. Şüphesiz her detayın korunması önemli."

Selçuk Üniversitesi Mevlânâ Araştırmaları Enstitüsü Müdürü Doç. Dr. Nuri Şimşekler ise, Mevlânâ Türbesi'nin 1925 yılında çıkarılan "Tekke, zaviye ve türbelerin kapatılması" kanununun ardından 1927 yılında müzeye dönüştürüldüğünü belirtti. Asar-ı Atîka ismiyle açılan müzenin 1950'li yıllardan itibaren Mevlânâ Müzesi adını aldığını ifade eden Şimşekler, şöyle devam etti: "1925 yılına gelinceye kadar Mevlânâ Dergâhı'ndaki mescit kısmında namaz kılınmış, semahane kısmında da haftada 1-2 kez olmak üzere geleneksel sema töreni tertip edilmiştir.

P. “Mevlana'nın bin yıllık 'Gül Bahçesi'ne inşaat,” *Gazete Duvar*, April 12, 2017.

Mevlana'nın bin yıllık 'Gül Bahçesi'ne inşaat

Türkiye'nin en çok ziyaret edilen üçüncü müzesi olan Mevlana Müzesi'ne ek bina yapmak için bin yıllık gül bahçesi inşaata dönüştürüldü.

DUVAR – Türkiye'de Ayasofya ve Topkapı müzelerinden sonra en çok ziyaretçisi olan Mevlana Müzesi'ne ek müze binası yapılacak. Yaklaşık bin yıllık 'Gül Bahçesi' olarak adlandırılan müzenin kuzey bölümündeki bahçeye yapılacak yeni ek binada, mekan yetersizliği nedeniyle sergilenemeyen Mevlana'na ait eser ve eşyaların sergileneceği belirtildi.

Bugün müze olarak kullanılmakta olan Mevlana Dergahı'nın yeri, Selçuklu Sarayı'nın Gül Bahçesi iken bahçe, Sultan Alaeddin Keykubad tarafından Mevlana'nın babası Sultanü'l-Ulema Bahaeddin Veled'e hediye edildi. Bahaeddin Veled, 12 Ocak 1231 tarihinde vefat edince türbedeki bugün ki yerine defnedildi. Ölümünün ardından sevenleri, Mevlana'ya, babasının mezarının üzerine türbe yapılmasını talep etti. Ancak Mevlana, "Gök kubbeden daha iyi türbe mi olur" diyerek bu isteği kabul etmedi. Mevlana da 17 Aralık 1273 yılında vefat edince, babasının yanına defneldi.
Mevlana'nın oğlu Sultan Veled, Mevlana'nın mezarı üzerine türbe yaptırmak isteyenlerin isteklerini kabul edip, 'Kubbe-i Hadra' (Yeşil Kubbe) denilen türbe dört fil ayağı (kalın sütun) üzerine yaptırıldı.

MEYDAN DA TEPKİ ÇEKMİŞTİ

Türbenin içerisinde ve dışarısında inşaat faaliyetleri yapılan eklemelerle 19'uncu yüzyılın sonlarına kadar devam etti. 1925 yılında da çıkan tekke, zaviye ve türbelerin kapatılması kanununun ardından Mevlana Dergahı, müzeye dönüştürüldü. Müzede, dönem dönem restorasyonlar gerçekleştirildi. 2012 yılında Konya Büyükşehir Belediyesi 'Mevlana Kültür Vadisi Projesi' kapsamında Bedesten, Sultan Selim Camii, Aziziye Camii, Kapı Camii ve o bölgedeki tarihi yapılarda yenileme çalışmalarına başladı.

Mevlana Müzesi çevresindeki en büyük değişiklik bu dönem yaşandı. Proje kapsamında Mevlana Müzesi'nin uzaktan görünmesini sağlamak ve Mevlana Müzesi ile Sultan Selim Cami önünde 25 bin kişinin aynı anda toplanacağı bir meydan oluşturabilmek için, müze önündeki yeşil alan kaldırıldı ve yaklaşık 20 ağaç söküldü. Mevlana Müzesi'nin önünde oluşturan büyük meydan döneminde tepkilere de neden oldu.

TARİHİ HAVUZ KALDIRILMIŞTI

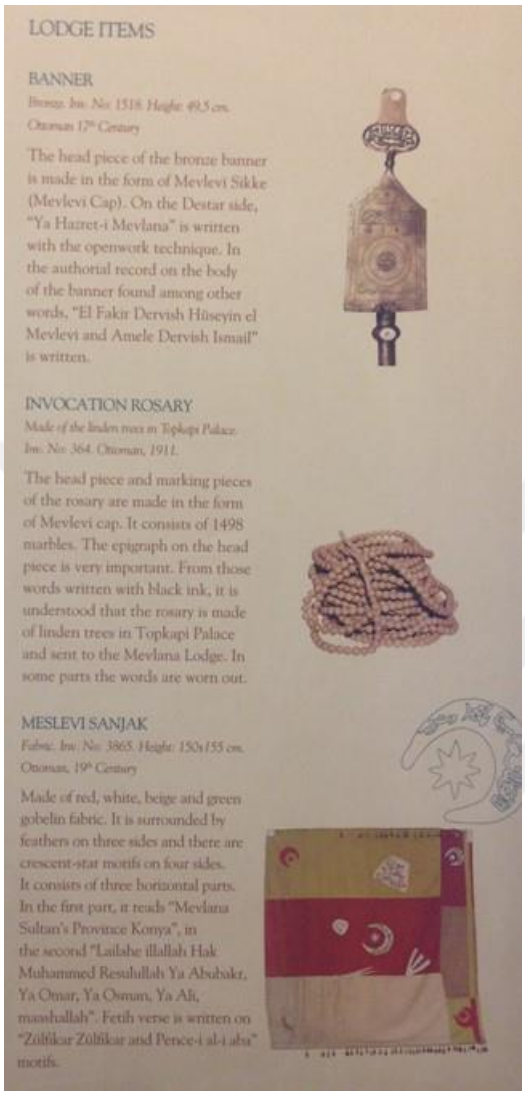
Mevlana Müzesi'nin bahçesinde de restorasyon çalışmaları hız kesmeden devam etti. Mevlana Müzesi'nin bahçesinde bulunan ve Anadolu Selçukluları döneminden kaldığı belirtilen 'Şeb-i Arus Havuzu' 2013 yılında kaldırılarak yerine benzer taşlarla yeni bir havuz yapıldı. Mevlana'nın ölüm yıldönümlerinde dervişler tarafından etrafında sema yapıldığı için düğün günü anlamına gelen 'Şeb-i Arus Havuzu' olarak adlandırılan havuzun mermerlerinin sökülürken parçalandığı dikkat çekti. Müze bahçesinde yaklaşık 3 ay süren çalışmalar sonrası kaldırılan havuzun bulunduğu yerden 3,5 metre ileriye ve orijinal taşlarının yerine yeni taşlarla bir benzerinin yapılması tepkilere neden oldu.

BAŞKA YIKIM OLMAYACAK

Şimdi de Konya Büyükşehir Belediyesi tarafından başlatılan çalışmalar kapsamında Mevlana Müzesi'nin 'Gül Bahçesi' olarak adlandırılan kuzey bölümündeki bahçe duvarlar yıkıldı. Buradaki bahçeye yıkılan duvar boyunca uzanan yaklaşık 100 metre uzunluğunda ek müze binası yapılacak. Mevlana Müzesi içinde yer sorunundan dolayı sergilenmesinde sıkıntı çıkan eserler bahçedeki yeşil alana kurulacak olan bu müzede yapılacak.

Büyükşehir Belediyesi yetkilileri, Mevlana Müzesi'ne yeni bir ek müze binası çalışmaları kapsamında müzenin kuzey kısmında bulunan duvarlar yıkıldığını ve aynı yerde yeni ek müze binası çalışmalarına başlandığını bildirdi. Diğer duvarlar ve iç duvarlarda herhangi bir yıkım yapılmayacağını ve yeni ek müze binası yıl içinde tamamlanacağını kaydetti.
(DHA)

R. Examples of explanatory texts in the Mevlana Museum. By the author.



LODGE ITEMS

BANNER

Bronze. Inv. No: 1518. Height: 49,5 cm. Ottoman 17th Century

The head piece of the bronze banner is made in the form of Mevlevi Sikke (Mevlevi Cap). On the Destar side, "Ya Hazret-i Mevlana" is written with the openwork technique. In the authorial record on the body of the banner found among other words, "El Fakir Dervish Hüseyin el Mevlevi and Amele Dervish Ismail" is written.

INVOCATION ROSARY

Made of the linden trees in Topkapi Palace. Inv. No: 364. Ottoman, 1911.

The head piece and marking pieces of the rosary are made in the form of Mevlevi cap. It consists of 1498 marbles. The epigraph on the head piece is very important. From those words written with black ink, it is understood that the rosary is made of linden trees in Topkapi Palace and sent to the Mevlana Lodge. In some parts the words are worn out.

MESLEVI SANJAK

Fabric. Inv. No: 3865. Height: 150x155 cm. Ottoman, 19th Century

Made of red, white, beige and green gobelin fabric. It is surrounded by feathers on three sides and there are crescent-star motifs on four sides. It consists of three horizontal parts. In the first part, it reads "Mevlana Sultan's Province Konya", in the second "Lailahe illallah Hak Muhammed Resulullah Ya Abubakr, Ya Omar, Ya Osman, Ya Ali, maahallah". Fetih verse is written on "Zülfikar Zülfikar and Pence-i al-i aba" motifs.

MEVLEVI MUSIC

In Mevleviyeh, during semah, ney (you may access relevant information regarding this musical instrument on the outer pannel), kudüm, rebab, and halileh are used as main musical instruments.

SMALL DOUBLE DRUM

It is a leather-covered musical instrument called double nara in colloquial speech which has a round mat for land support and which gets narrower towards the bottom. The one who plays small double drum is called drum player and the one who conducts drum players is called chief drum player.

REBAB

Rebab is the common name for plectrumed or stringed instruments used in similar forms in Turkey, Iran, Arabia, North Africa, Afghanistan, Pakistan and India. Rebab is considered to have come to Anatolia in XIII century through the migration of Mevlana's father Sultanü'l Ulama Bahaeddin Valad and his followers from Khorasan to Anatolia.

HALILE

It is one of the important instruments of religious and jamaaary music. It is played by striking the cymbals grasped by both hands.

DEF

This is a rhythm instrument in Turkish music. Def, which is made by threading a leather cover to the both sides of a wooden tambour, is played with finger beats.

TILAVAT CHAMBER

Tilavat chamber is the one in which dervishes used to read Koran while Mevlevi Lodge had been functioning.

The area in which Mevlana's tomb is located is reached through this chamber. Upon the wooden cage-like pediment above the gate "Ya Hazret-i Mevlana" and Molla Cami's words "This place has become a Ka'bah for the lovers of God, the one who came here with flaws has now become completed" are written on a plate with gold foil.

In the marmoreal pediment of the gate "Konya Asar-i Atika Museum 1926" is written in kufi calligraphy by the first director of the Museum.

Tilavat chamber is a square and domed place. The wings of the gate are made of walnut with kundekari technique. Upon the backboard of above the doors, words of Sultan Valad, son of Mevlana, is written: "O the seeker, hear my advice by your heart, devote yourself to the threshold of the truth."

On the lower parts of the dome, at rectangular golden-leaved writing zones, "Olar kim cümle ashab efzalidir, Abu Bakr, Omar, Osman, Ali'dir" couplet is repeated twice. On the medallions at pendants, with celi sülüs calligraphy, "Success belongs to God. What a great friend God is." is written.

With the arrangements made in 1954, calligraphic works and Lodge plates began to be displayed within the Tilavat chamber. Among the displayed plates there are plates embellished by the most famous calligraphists of their period such as Mustafa Rakım, Mahmud Jalaladdin, Yesarizadeh Mustafa Izzet, Hulusi, and those belonging to Ottoman sultans such as Mahmud II.

MEVLEVI CLOTHES

SIKKE (MEVLEVI CAP) ❶
It is a brownish buff rarely white or candy-colored long cap made of solid tanned carpet. For Mevlevis, the cap represents the grave stone and is a symbol of abstaining the world.

COAT ❷
Sleeved cloth, or cloak without collars, made of thick fabric and always worn by Mevlevis. Mevlevis used to enter the masjid, square, semahane, and the presence of the Sheikh with the coat.

ARAQIYYAH
This is a cap made of white wool or angora worn by those pupils who were not yet entitled to wear sikke (Mevlevi cap) Mand worn at night in substition for it.

DESTAR
It is a white or green ribbon specially-knit from cheesecloth and wrapped by dervishes around their cap with 5 – 8 cm width.

TENNURE ❸
It is a long collarless dress, worn by Mevlevi dervishes, with a wide fragmental tail reaching down from the thin waist and open on the chest in a V-shaped manner.

ELIFI NEMED ❹
It is a long and sharp-edged sash wrapped around the waist, made of 4 – 5 cm thick wool. During the admission ceremony this sash is wrapped around the waist of nevniyaz by the mentor.

DESTEGUL ❺
It is the name of a wraparound, collarless, and waistless coat worn upon tennure. The cotton cord stitched to the edge of the front tail is pinched to the sash for it not to open during semah.

BANNER

Bronze. Inv. No: 429. Height: 37 cm.
Ottoman 15th Century.

The banner, which was brought to the Mevlana Museum from the tomb of Shems of Tabriz, is made of bronze. Its body, made with openwork technique, is embellished with palmate and rumî motifs. On the top of the banner it reads "Allah" and on the side border, there is "Fetih" verse of the Koran.

MEVLEVI ITEMS

KESHKUL
Keshkül, which means bowl of the poor, is made of a large coconut cut from its upper side, carved, and chained from both ends. There are some bowls which are made of metals such as silver or copper keeping its unique form.

Since beggary is prohibited in Mevleviyeh, Mevlevi dervishes used to accept those niyaz-gifts offered to them during their journeys by taking these as coming from God and kept them so as to give as aid to the places they travel by putting them into their keshkuls.